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**INSTITUTE OF  
CORRESPONDENCE EDUCATION**

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**B.A. DEGREE COURSE**

**Third Year**

**PAPER—V**

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**THEORY OF MUSIC — III**

**MUSICAL FORMS**

**Package—1**

B.A. Degree Course  
Third Year

Paper - V  
Theory of Music - III  
Musical Forms  
Package—1

## WELCOME

Dear Student,

We welcome you as a student of the Third Year B.A. Degree Course in Indian Music.

The subject deals with Paper V - Theory of Music - III Musical Forms, which you will have to study in the Third Year of the Course.

The learning materials for this paper will be sent to you periodically and supplemented by a few contact lectures.

You must be aware that learning through correspondence involves a great deal of self-study. We hope that you will put in your whole-hearted efforts.

On our part we assure you of our help in guiding you throughout the course.

Wish you all success.

DIRECTOR

## II — SYLLABUS

### Paper V - THEORY OF MUSIC III - MUSICAL FORMS

#### I. Musical Forms :

(a) Lakshanas of the following forms :

- |               |                |
|---------------|----------------|
| (1) Gita      | (6) Kriti      |
| (2) Jatisvara | (7) Pada       |
| (3) Svarajati | (8) Javali     |
| (4) Varna     | (9) Ragamalika |
| (5) Kirtana   | (10) Tillana   |

(b) Manodharma sangita and its forms :

- (i) Ragalapana (ii) Tanam (iii) Pallavi (iv) Niraval  
(v) Kalpana Svara.

#### II Musical Forms figuring in sacred Music :

- |                     |                        |
|---------------------|------------------------|
| (1) Tiruppugazh     | (4) Tiruppavai         |
| (2) Tevaram         | (5) Divyanama Kirtanas |
| (3) Divyaprabandham |                        |

#### III. Musical forms figuring in dance concerts :

#### IV. Lakshanas of the following ragas :

- |              |               |
|--------------|---------------|
| (1) Todi     | (6) Saveri    |
| (2) Kanada   | (7) Ritigaula |
| (3) Sahana   | (8) Surati    |
| (4) Athana   | (9) Kalyani   |
| (5) Bilahari | (10) Khamas   |

#### V. Ability to reproduce in notation the compositions learnt in the ragas prescribed for Raga Lakshana.

### III - SCHEME OF LESSONS

Lesson No.

1. Lakshanas of the following forms :
  - (1) Gita
  - (2) Jatisvara
  - (3) Svarajati
  - (4) Varna
2. Lakshanas of the following forms :
  - (1) Kirtana
  - (2) Kriti
  - (3) Pada
  - (4) Javali
  - (5) Ragamalika
  - (6) Tillana
  - (7) Manodharma Sangita and its forms :
    - (i) Ragalapana
    - (ii) Tanam
    - (iii) Pallavi
    - (iv) Niraval
    - (v) Kalpana Svara.
3. Musical forms figures in sacred music :
  - (1) Tiruppugazh
  - (2) Tevaram
  - (3) Divyaprabandham
  - (4) Tiruppavai
  - (5) Divyanama Kirtanas
4. Musical forms figuring in dance concerts :
5. Lakshanas of the following ragas :
  - (1) Todi
  - (2) Kanada
  - (3) Sahana
  - (4) Athana
  - (5) Bilahari
6. Lakshanas of the following ragas :
  - (1) Saveri
  - (2) Ritigaula
  - (3) Surati
  - (4) Kalyani
  - (5) Khamas
7. Ability to reproduce in notation the compositions learnt in the raga prescribed for Raga Lakshana.

### V. STUDY UNIT

#### Lesson - 1.

### 1. MUSICAL FORMS

#### INTRODUCTION

The three fundamental elements of a musical composition are the dhātu, mātu and tāla. There are certain musical compositions or forms which are non-rhythmical. "Cūrñikas" for instance have not only no defined tālas but are also sung to some rhythm while the "daṇḍaka" is rhythmical in character but with no prescribed tāla. Ślokas, padyas and viruttams are absolutely non-rhythmical.

While understanding dhātu, mātu and tāla, the three fundamental elements of any composition, the mātu should not be understood in the restricted sense of sāhitya akṣaras. The connotation for mātu is a little wide in scope and is diverse in character. The abhyāsa gāna exercises are no doubt sung to regular rāga and tāla, of course the rāga and tāla being variable constituents. In some compositions the mātu consists wholly of ordinarily spoken words. And this is understood as sāhitya. Sometimes it is not unusual to see an admixture of the sāhitya-akṣaras interspersed with certain meaningless letters and words. e.g., a, iya, tya, yare, vayyam supposed to contribute to novelty of the compositions. Such letters and words are called 'mātrka padas' and are also referred to as gīta-alāṅkāra padas primarily in view of the fact that such letters figure only in gītas. 'Mīnāksi Jaya kāmāksi' in Śrīrāga, 'Re re śrīrāma' in Ārabhi are some bright instances in this connection.

Nextly, the sāhitya is sometimes interspersed with tāla mnemonical letters and solfa passages. Svarajatis, tillānas and padajāti varṇas are quite common for such specimens of mātu. Sometimes in kṛtis, we see an added beauty by the incorporation of solfa passages interspersed with only tāla mnemonics. Such passages are known as "solkaṭṭu" svaras. Thus the mātu of a musical composition may be of the different forms narrated above. The earliest musical compositions in the real sense of the term are the aṣṭapadis of Jayadeva of the 12th, century A.D. The tōvāra compositions of the Śaiva samayācāryas are

no doubt there much earlier (9th, cent.). The author of the Tevara songs specify only the names of the Paṇs (rāgas) in which they were to be sung and not the tālas though we are able to put them in different time-measures from out of their metrical construction.

### "Gīyato līl gītam"

The term 'Gīta' is defined above stands definitely not for any particular composition of the type with certain marked features but for any composition in general. In this broad-sense svarajati, tāna and the padavarṇas. Kirtānas, kṛtis, padas, jāvalis, rāgamalaikas and tillānas, are all gītas, in as much as all of them have both dhātu and mātu. The term dhatu should not be misconstrued to mean only the svara part and svara part of a musical composition. It simply means, rather should be taken to mean the barest musical setting or tune, to put it technically. The mātu consists merely of akṣaras, the letters not necessarily words and words only. Mātu sometimes consists of sol-feggio, some other time words, some other times tāla mnemonical letters and rarely mātrka padas in the case of some gītas. When the first line of the first of the gītas is sung in svara form or with saṁhitya, the position is clear. We hear the svaras when sung in svara form or the saṁhitya as the case may be. But when the same thing is put on an instrument neither svara letters nor the saṁhitya letters can be made out. In such a case we hear only the naked tune which goes to make up the composition. And this dhatu, so to say forms the background of not only any musical composition but also music itself in general.

A musical form can be analytically studies with reference to the following different aspects.

- 1) Musical form can be broadly grouped under two heads.

(a) abhyāsa-gāna (b) sabhā-gāna.

**Abhyāsagāna :** It comprises the well graded svara exercised ranging from svarāvalis to alaṅkāras, gītas, jatisvara, svarajatis and tāna varṇas. The last, of course, has a peculiarity. It is a composition belonging not only to the abhyāsa gāna class but sabhā gānā as well.

The svarajatis of Śyāma Śāstri are strictly speaking not composition of abhyāsagāna group. They are compositions of a pretty well advanced nature and are to be classed higher than even the classics

of Tyāgārāja and Dīkṣita. Strictly speaking, Śāstri's svarajatis are not svarajatis at all and should not be reckoned so. The musical setting is at a much higher ebb than that of an ordinary svarajati. Further certain common features of a svarajati are totally absent in the svarajatis of Śyāma Śāstri. No tāla mnemonics are found interspersed with sāhitya which should be an Invariable feature of a svarajati.

Though the svarajati and jatisvaras are primarily the compositions of the abhyāsagāna group, they are super eminent compositions pertaining to dance recitals. Besides these the padas, padavarṇas, jāvalis and tillānas figure in dance recitals. Tāna varṇas, kṛtis and rāgamālikas, jāvall, and tillānas figure in dance recitals. Tāna varṇas, kṛtis and rāgamālikas, jāvall, and tillānas in both vocal and instrumental music concerts.

Musical form can further be studied with reference to their belonging to (1) Pure or absolute music (2) Applied music (3) Sacred or secular (4) Dance, Drama or Geyanātkas.

The musical compositions belonging to pure music or absolute music are chiefly characterised by the flow of musical setting of a high order. The chief claim to the premanance of such musical composition is primarily in its musical setting dhātu. Musical composition belonging to this group give an equal amount of abundant pleasure whether they are heard or listened to vocally or when heard through an instrument. The chief attraction is only the dhātu part of the composition. Music in such cases is heard in all its purity and for its own sake, without reference to any other factor or consideration.

The compositions belonging to the sphere of pure music or absolute music evoke in us gāna rasa. Gāna rasa supercedes all the nava rasas. A composition may be set in any rāga which is a characteristic of portraying certain well defined rasas but if that particular composition is clothed in music of a very high order it is not that particular rasa bhava captivates but the charming musical setting. It is this pleasant experience that is conveniently reckoned as gāna rasa. It could be explained in a very simple manner. Suppose we listen to the Navāvaraṇa kṛtis of Dīkṣitar in Āhiri, Ghaṇṭā and Punnāgavarālī, it is not the śoka rasa or the degrees of śoka rasa so characteristic of these rāgas that comes up but the overwhelming music part of it. And

this kṛtis of Dīkṣitar and Tyāgarāja and classical rāgamallikas predominantly evoke gāna rasa. But it should not be mistaken for a moment that compositions lack some part their merit in so far as their sāhitya aspect is concerned. They may no doubt have a sāhitya with lofty thoughts enshrined in it.

The Divyanāma and Utsavasampradāya of Tyāgarāja, Mānasikapūjā Kīrtanas of Viṇa Kuppayya, Śṛṅgāra saṅkīrtanas of Annamācārya, Kīrtans of Bhādracala Rāmadāsa, and Devaranāmas of Purandara dāsa, not to speak of Jayadeva, all these are primarily compositions belonging to applied music alone wherein sāhitya is the chief factor and the music is only the vehicle to carry the sāhitya.

Another important classification of musical forms is --

- (a) musical forms belonging to kalpita saṅgīta.
- (b) musical forms belonging to manōdharma saṅgīta.

In the former, there is performance of melodic structures which have already been shaped while in the latter the shaping takes place during the performance. Gītam, Jatisvaram, kṛti, Tillānā etc., belong to kalpita saṅgīta while Ālāpāna, Tānam, Navaral etc., belong to manodharma. The forms belonging to kalpita will be taken up first.

## 1 GITA

Gīta is a musical form belonging to the sphere of Kalpita saṅgīta. Further gīta is primarily a composition of the abhyāsagāna group. Abhyāsagāna comprises the various grades of svara ranging from the simplest sarali varisa to the citta tāna, gītas, svarjatis and tāna-varṇa. The compositions of the abhyāsagāna group serve a definite purpose. They aid to the development of the different faculties of śruti, svara and laya jñāna in a music student after he or she has had sufficient training in varying grades of svara exercises.

These svara exercises are to be practised or rendered in two ways, both as solfeggio and in the form of vowel extensions. By practising these exercises in the form of solfa syllables, the voice gets the capacity of giving expression to the svarasthānas and their subtleties, in crystal purity even in quick succession. The practise of the svara exercises in the form of vowel extension develops the capacity of the voice to produce "akāra- ikāra" passages or vowel extensions

with proper intonations. These vowel extensions are to be found in profusion in varying degrees in all musical compositions ranging from the simplest gīta to the most laborious kṛtis to be learnt hereafter.

When a student comes to learn gīta, he is expected to have attained a normal degree of the faculties of śruti, svara and laya jñāna. His or her voice is in a position to produce the svarasthānas somewhat clearly and purely and further his or her voice is in a position to give the expressions contained in the proper intonation, chastity and purity. Gīta is simplest of melodic structures. It is the first composition, wherein the music student is introduced to a new element named, Sāhitya akṣara. Hitherto the music student has known either the svaras or the same thing being rendered in the form of vowel extensions. For him the mātu was not known to be in the form of sāhitya akṣaras or spoken words.

The term gīta originally meant melodic forms in general. Later the term gīta came to signify a type of composition in particular.

Gīta is the first composition which introduces a new element 'mātu' in the form of sāhitya akṣaras to a student. Dhātu, Mātu and Tāla are therefore the barest minimum requirements for a gīta. Gīta is the first regular composition of music to be learnt by a student, a regular musical composition in the sense that every gīta has got a definite rāga and tāla specified by the composer himself. Even in the first gīta a student is made familiar with an altogether different type of a scale or rāga other than the full heptatonic scale.

A gīta offers a minature presentation of the rāga in which it is composed, a limited portrayal of the rāga. The gītas in a concise form have all the important characteristics of rāga. Only a limited range of the rāga is given in a gīta. Common place and ordinary sañcāras alone figure in gīta. No intricate and terse sañcāras are to be found.

The gīta is generally a composition without any demarcation into different sections. The first gīta beginning with the words "Śrī Gaṇanātha śindhūravarṇa" offers an interesting study. "Lambodara lakumikara ambā suta amaravinuta" is repeated at the end of every section and sounds something like a pallavi and "Śrī Gaṇanātha",

"Siddha cārana", "Sakala Vidyā" resemble three different carāṇas, but all of which being sung to the same dhātu or musical setting.

The gīta "Kunda gaura" has got three kandikas, "Keraya nīranu" two and "Padumanābhā" two khaṇḍikas. But the different sections have got a common dhātu. It is not unusual in a gīta to conclude it with the repeated rendering of the portion of the dhātu, already sung either wholly or with slight alterations in sāhitya. "Mandara darare" in kām̐bhōjī, ādī tāla, offers an instance of the gīta which is concluded with a repetition of the dhātu already sung and in this stage the sāhitya remains same. The gīta "Analēkara" in Śuddha-saverī and "kamalajadala" in Kaiyānī, both in Tripuṭa tāla, offer instances of gītas wherein they are concluded with a repeated rendering of a portion of a dhātu already sung. In these two cases the sāhitya is slightly altered, here and there, especially in "Analēkara". In addition there is an extra passage introduced which acts something like a bridge and connecting link between the dhatu rendered first and repeated rendering of the same. The normal construction of a gīta is in Aticitratama mārga. Aticitratama mārga is a case of musical construction where in the time progression of the song, each tāla count takes only one sub unit (one svara) and this relates entirely to the fundamental speed or tempo in which the song is composed.

Generally, in a gīta, the dhātu is composed of a profusion of hrsava svaras. Dirgha svaras occur here and there. Usually in gīta, for every svara letter of the dhatu there is a corresponding sāhitya akṣara in the mātu.

It also happens that in some places we come across what is known as vowel extensions. In the very opening of the first gīta, the words "Śrī Gaṇanātha", in Malahari, we find a case of such vowel extension. In the above case there are m p d ś ś r six svara  
Śrī . ga ṇa nā tha

letters in the dhātu whereas there are only five letters in the mātu. So the sāhitya akṣara "Śrī" is sung to the two svaras ma and pa in the dhatu.

Rather the latter, "ī" i.e., vowel contained in the akṣara 'Śrī' is lengthened or extended to the note pa also. To indicate such vowel extensions it is conventional to put one dot or as many dots as are required accordingly as the vowel extensions is short or long.



Normally in gītas vowel extensions are rather short. "Mandara dara" in Kāmbhoji rāga, āditāla furnishes a splendid instance of a gīta containing vowel extensions to the range of two full avartas.

The sāhitya or the text of a gīta is somewhat brief and simple. It is not an elaborate texture. The sāhityas are as such in praise of some deity or other, a simple outlay of bhakti or somewhat of an invocation or description of some aspects of the deity. There are also gītas composed by some vāggeyakaras, the sāhityas of which are in praise of a particular luminary or some musical preceptor.

In the sāhitya of some gītas we find certain curious and interesting letters of akṣaras, and these akṣaras are referred to as Mātrka padas. These are to be found in gītas like "Rō rō Śrī Rāmacandra" in Arabhi, Tripuṭa, "Mīnākṣī Jayākāmākṣī" in Śrīrāga, Dhruva tāla. They are also known as gīta-alāṅkāra padas.

Gītas are found in Sanskrit, Telugu and Kannāda. The latest innovation has been Tamil gītas. The Annamalai University has brought out a volume of gītas and varṇas in tamil composed by the Professors and lecturers of the music department. We come across a curious language called, 'Bhandra bhasa' a slight varied form of Sanskrit. Certain famous slokas have been taken to form the text of some gītas for example. "Śrī Ramacandra" in Bhairavi.

Gītas fall under two main heads, Lakṣya and Lakṣaṇa. Former is also known as sañcāri or Sāmānya or Sādhārāṇa gīta. All the lakṣaṇas enumerated above hold good for a lakṣya gīta. The lakṣaṇa gīta almost is a similar composition having all the characteristics intact except for the one major difference consisting in the fact that the sāhitya of a lakṣaṇa gīta gives in bold relief the details of the lakṣaṇas or characteristics of the rāga in which the gīta is composed. Though the lakṣaṇa gītas composed in janya rāgas do not admit of any sections similar to lakṣaṇa gīta, the lakṣaṇa gītas composed in janaka rāgas particularly the Rāngāṅga- rāga-lakṣaṇa gītas of Saṅgīta Sampradāya Pradaśini, have got their distinctive sections.

A janaka rāga or Rāngāṅga rāga lakṣaṇa gīta has got the three sections namely, 1. Sūtra khaṇḍa 2. Upāṅga khaṇḍa 3. Bhāṣāṅga

khaṇḍa . Of these the Sūtra khaṇḍa mentions the svaras taken by the janaka rāga in the form of svara mnemonics or svara saṅketākṣaras. It also gives reference to the name of the cakra and also the mela mnemonic. The initial sāhitya letters of each in the Sūtra khaṇḍa gives clue to the svara nomenclature taken by the said janaka rāga , e.g., Ravikōṭiṭeja in Māyāmālavagauḷa. The upāṅga and bhāṣāṅga rāgas respectively derived from the concerned janaka rāga or mela rāga are mentioned.

The lakṣaṇa gīta of a janya rāga may have only two sections. The lakṣaṇa gīta is also in atitratama mārga. It is more developed than lakṣya gīta. The use of lakṣaṇa gīta is that we got to know the rāgas that existed in that age and nature of these rāgas and whether they have changed or not.

Lakṣya and lakṣaṇa gītas have been composed not only in the common and major rāgas but also in apurva and minor rāgas like "Gaullipantu" etc.

## 2. JATISVARA

It is musical composition very much like the svarajati in point of musical structure but has no sāhitya and the piece is sung with solfa syllables. It is purely a composition belonging to the realm of dance music. Jatisvara compositions are moulded on the patterns of jati passages.

In some jatisvaras the muktāyi svaras consist of half āvarta svaras and half āvarta jatis. Ponnayya, Vadiṇṇu, Śivānandam have composed jatisvaras of this type. This solfeglo composition is also known as Svara pallavi.

These are jatisvaras where the pallavi and anupallavi are sung to jatis, the carāṇas are sung to a mixture of svaras and jatis. "Tari Juntaka" in Athana rāga , Adī tāla is a good example. Jatisvaras of this type are sometimes called "Śabda Pallavis".

There are also rāgamalikā jatisvaras. For example., Svāti Tirunāl's "sa.....ni sa ri sa" is a good composition of this type.

Svarajatis and Jatisvaras may be composed in cauka kāla or madhyamakāla. In the svarajati the aim of the composer is to picturise the rāgas in all its brilliant colour. But the jatisvara is moulded on the background of jati patterns.

Since the phrases of jatis are stringed into a musical sequence, the jatisvara is of interest from the musical point of view. The name svarajati was given to that form because a passage of jati originally formed an integral part of the composition. The Husēni svarajati is a well known form conforming to this type.

### 3. SVARAJATI

Svarajatis are compositions of a peculiar type which are learnt after the gīta. It occupies a middle position in between a gīta and a varṇa in the grade of compositions belonging to abyāsagāna and it is rightly also. Svarajatis are neither so simple structures like gītas nor as elaborate and complicated structures like the varṇas. It forms the stepping stone to learn the most important composition of the abhyāsagāna group namely the varṇa in point of musical structure, rhythmic structure and the speed of execution (tempo). They resembled more or less, the tāna-varṇas. Medium tempo or Madhyamakāla is tempo for svarajati. But the svarajatis of Śyāma Śāstri which are really the masterly compositions of the great composer, have been set entirely on a different footing. They are not compositions in medium tempo but are in elaborately drawn out slow tempo.

Citratama mārga is perhaps the characteristic marga of a svarajati. Citratama is a case of musical construction where during the progress of the tāla, each tāla count comprises two hrasva akṣaras in the normal basic or fundamental tempo of the composition concerned.

A svarajati consists of pallavi, anupallavi and caraṇas, the caraṇas being set in different dhātus. Sometimes anupallavi is dispensed with. Śyāma Śāstri's svarajatis are of such type. The theme of the sāhitya of the svarajati may be either devotional or heroic or amorous. It may be an invocation to some deity or may relate to the glorious and valorous deeds of some hero. The svarajati originated as a dance form with jatis. "Emāyalādi" in the Husēni rāga is a good

example. The anupallavi here in, is concluded with a svarasāhitya jati, i.e., with a solfa passage and an appropriate sāhitya and jati. Śyāma Śāstri eliminated the jati element, and moulded the svarajati, into more of a musical form.

Śvarajatis of Śyāmā Śāstri are brilliant compositions and are now established as concert pieces.

#### **Composers of svarajati:**

Svāti Tirunal  
Sobhanādri  
Vāṭajapet Kṛṣṇasvātmī Bhāgavatar  
Cinni Krishna Dāsa  
Śyāmā Śāstri

#### **4. VARṆA**

Varṇas are of two kinds. (a) Tāna Varṇa (b) Pada Varṇa.

##### **A) TANA VARṆA**

It is the last type of musical form belonging to the technical group of compositions of abhyasagāna. It has got its unique place in the field of musical compositions. It plays a dominant role in moulding the musical character of a person. In other words the tāna varṇa furnishes the best possible aid and also the ultimate aid to the full development of the various musical faculties like śruti, svara, rāga and layajñanam on the part of a true pupil of music.

The nature of the tāna varṇa is such that it improves the musical potency of pupil in music in diverse ways. The tāna varṇa has got ample svara passages, normally a few words or akṣaras in the sāhitya interspersed with profuse vowel extensions. So tāna varṇa helps to attain perfection in singing or playing the svaras clearly in different degrees of speed. The vowel extensions in the midst of sāhitya akṣaras is of immense help to a student in developing the capacity of his voice to give expressions to sāhitya akṣaras clearly. The voice culture is developed in the practice of tāna varṇa. It is the first type of composition in the sabhāgāna. It helps in learning of simple kṛtis by the students. The reason for the consideration of tāna varṇa as the first of

sabhāgāna group of compositions are many. As a composition of the sabhāgāna group it gives a musician capacity to render any classical piece in all perfection, stylishness, embellishment and grace. Since the advent of modern kaccēri paddhati the practice of starting a concert with rendering of tāna varṇa either in simple madhyama kāla or the same in two degrees of speed. Tāna is one of the branches of manōdharma saṅgīta (Rāgam, tānam and pallavi). It is nothing but a pleasant construction of svara prastāra tānas. The next term varṇa is explained as a mode of rendering the svaras as it is based on the four fold process of sthāyī, ārohi, avarōhi, and sañcārī.

Tāna means singing madhyamakāla which is one of the important branches of manōdharma saṅgīta. The same means rendering the rāga ālāpana itself in somewhat a varied form employing a set of words 'Ta nam, tam, nom, etc.. This mode of rendering rāga ālāpana set in madhyamakāla is abstract and means simply a kāla or tempo which is neither too fast nor too slow. The relative concept is to be had in the relative difference between the basic tempo and the other progressive tempos. To be more simple it may be stated that in the relative scheme of the three degrees of speed namely prathama, dvitīya, and tritīya kāla, the dvitīya kāla is madhyamakāla in relation to prathama kāla. And the tritīyakāla is madhyamakāla in relation to dvitīyakāla. Just as the tāna has also come to be known as madhyamakāla by virtue of the madhyamakāla being its characteristic tempo, in the same way the tāna varṇa gets its name by virtue of the composition being rendered in madhyamakāla or medium tempo.

The tāna varṇa apart from it being a pre-eminent composition of the abhyāsagāna group, constitutes the most important composition in the sabhāgāna group also. It is the first and the foremost composition in the sabhāgāna group. The advent of the modern "kaccēri paddhati" brought all importance to this composition. It has been customary to start the concert with the rendering of a tāna varṇa in either simple madhyamakāla or in two degrees of speed. Though the evolution of modern concert may be dated as late as the middle of 19th century A.D. The tāna varṇa is definitely an earlier composition. Even in the medieval prabandhas mention is made of one varṇa prabanda and its varieties. The tāna as it exhibits today owes its perfection in the hands of "Tana varṇa Margadarsi" by the name of

Pacchimriyam Ādiappayya (1718- 1784 A.D.) who also perfected the different branches of manōdharmā sangīta and gave a new impetus. From the time of Pacchimriyam Ādiappayya onwards tānavarṇa came to be composed in profusion. In 19th century, especially in the later half witnessed an array of composers of tāna varṇa. It is only a matter of following or adopting a definitely different policy that the two composers Tyāgarāja and Muttusvāmi Dīkṣitar never composed tāna varṇas though Śyāma Śāstri is believed to have composed one or two pre-eminent compositions of this type. The direction of approach was towards the perfection of the kṛti with all its added technical beauties in the case of Tyāgarāja and Dīkṣitar.

We may ask why tāna varṇa should be sung at the commencement of a concert? The tāna varṇa as already noticed, has got a briskness about its construction since it is said and should normally be sung in medium tempo or in madhyamakāla. The first and foremost purpose of a musician sitting for a concert is to create the requisite musical atmosphere. That is, he must get into form and reach every quarter of the audience. The audience too will get ready and be alert to receive anything coming from the performer. The creation of musical atmosphere is purely a psychological phenomenon, both the audience and the performer contribute to this factor. Whatever it is, there is a general supposition and also a practical experience of the fact that the singing of a tāna varṇa goes a long way towards the contribution of creating this musical atmosphere probably for this purpose to be served. It is seen as a common feature that tāna varṇas are composed in rāgas with mostly tīvra svaras and rāgas of definitely a scholarly and majestic nature and rāgas as admitting of a medium tempo. The rāga chosen for the composition of tāna varṇas naturally allow themselves for fairly elaborated treatment. Further they shine predominantly well, while singing them in medium tempo or madhyamakāla. Hence such rāgas yield themselves to "tāna".

By singing tāna varṇa at the beginning of a concert a musician gets into form. The pārvāṅga part of the varṇa consists more of "sāhitya" and the uttarāṅga part of the varṇa consists more of solfa passages. By taking the tāna varṇa in two degrees of speed or in a simple madhyamakāla the musician knows for himself the exact

condition of his voice that day. He realises the easeness, or otherwise, with which his voice is able to produce all the vowel extensions in all clarity and precision in a quick succession. If a musician feels uneasy to render vowel extensions, he safely avoids laying emphasis on the rāga ālāpana part in his concert and adjusts his programme accordingly. If on the other hand he finds somewhat a physical uneasiness on his part to give quick succession of svara combinations clearly and sparklingly, then also the musician can avoid too much of kalpana svara singing and engage more time in rāga ālāpana singing and compositions. Thus by singing a tāna varṇa at the beginning of a concert the musician judges for himself the two fold capacity of the voice - (1) the flexibility of his voice to produce vowel extensions in quick succession (2) the ease with which his voice is able to produce quick succession of svaras and thus the singing of the tāna varṇa puts a good confidence in the performer and helps him to frame his concert programmes accordingly.

#### **The characteristic features of tāna varṇa.**

**Dhatu :** A tāna varṇa is an elaborate melody replete with rāga bhāva. A varṇa contains not only the raga ranjaka combinations but also the viśeṣa sañcāras that a rāga admits of. The paucity of the words and consequent profusion of vowel extensions in the sāhitya as also their even distribution, form the characteristic feature of a tāna varṇa. Tana varṇa is composition where in dhātu predominates. Though there is a balance maintained between pūrvāṅga and uttārāṅga only so far as their length is concerned. Such a balance is not to be found in the matter of the sāhitya and the solfa part in the sphere of absolute music. The standard text for a tāna varṇa lies more on its musical setting, construction and weaving of the svara patterns in the tāna styles. After all the sāhitya is much limited in its scope.

The ettugada svara passages in a varṇa served as models for the development of kalpana svaras. The sāhitya of varṇa belongs to either devotion or Śrīngāra or it may be in praise of a patron.

#### **The constituent angas of a varṇa :**

The varṇa consists of two major sections or divisions known as Pūrvāṅga and Uttārāṅga. The pūrvāṅga comprises of pallavi,

Pacclmiriyam Ādiyappayya (1718- 1784 A.D.) who also perfected the different branches of manōdharmā sangīta and gave a new impetus. From the time of Pacclmiriyam Adlappayya onwards tānavarṇa came to be composed in profusion. In 19th century, especially in the later half witnessed an array of composers of tāna varṇa. It is only a matter of following or adopting a definitely different policy that the two composers Tyāgarāja and Muttusvāmī Dīkṣitar never composed tāna varṇas though Śyāma Śāstrī is believed to have composed one or two pre-eminent compositions of this type. The direction of approach was towards the perfection of the kṛti with all its added technical beauties in the case of Tyāgarāja and Dīkṣitar.

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#### **The constituent angas of a *varṇa* :**

The *varṇa* consists of two major sections or divisions known as *Pūrvāṅgas* and *Uttarāṅgas*. The *pūrvāṅga* comprises of *pallavi*,

anupallavi and muktāyisvara. The uttarāṅga consists of ettugaḍa pallavī which is also known as upa-pallavī or cīttapallavī. This ettugaḍa pallavī is followed by a set of four or five or sometimes even six passages of svaras known as ettugaḍa svaras. There is a fair balance between the length of these two major sections.

**The approximate duration or length of the different constituent āṅgas of varṇa :**

The pallavī of a tāna varṇa in all cases is of the length of two āvartas irrespective of the tāla in which it is composed. Some caukka varṇas are on a different footing from both the tāna varṇa and the pada varṇa. Such caukka varṇas may have a longer pallavī. The pada varṇas normally have a pallavī of a length of four āvartas especially if they are set in shorter āvartas or time measures. It is usual for a tāna varṇa to have a anupallavī of the duration of two āvartas. But in some cases, the anupallavī extends to four āvartas also. e.g., Inta calamu - in Begada rāga by Vīṇā Kuppayya.

In some Aṭa tāla varṇas also we find anupallavīs to the length of four āvartas. Normally or generally the varṇas of Subbarāma Dīkṣitar or Baluvāmi Dīkṣitar also furnish instances. The famous Bilahari rāga, Aṭa tāla varṇa by Soṇṭi Vēṅkaṭasubbayya has an anupallavī of the length of four āvartas.

The length of the muktāyisvaras is two āvartas or even four in the case of ādī tāla varṇas, only two in the case of aṭa tāla varṇas. But more than four, say, eight or even sixteen āvartas occur in the case of varṇas in short time measures like rūpaka tāla. So the approximate length of the pārvaṅga of a tāna varṇa runs over a total number of six to ten or twelve āvartas.

The uttarāṅga part of a varṇa has in the beginning ettugaḍa pallavī also known as upa-pallavī.

The ettugaḍa pallavī is a simple weaving of sāhitya of about the length of one āvarta (normally) and rarely two. A varṇa has got only one ettugaḍa sāhitya may exceed two āvartas or even the length of

four āvartas. Not only that, in some pada varṇas of Subbarāma Dīkṣitar, there is more than one ettugaḍa pallavī. There are four ettugaḍa pallavīs in the pada varṇa of Subbarāma Dīkṣitar in "khamas" raga in rūpaka tāla (set in Dvikāla Cauka) beginning with the words, "Entanlṇē tellipudura".

The ettugaḍa pallavī is so called because it is analogous to the pallavī by virtue of its being repeated at the conclusion of each and every ettugaḍa svara. The ettugaḍa pallavī, i.e., the sāhitya contained in the ettugaḍa pallavī is sometimes supplemented by what is called the "Anubandha" which is sung after singing the last ettugaḍa svara. The famous Bhalavi Varna, "Virlboni", has such an anubandha which is published in the Saṅgīta Sampradāya Pradarsini. The ettugaḍa pallavī is followed by the sets of ettugaḍa svara passages. There are noticeable features in every one of them and a well graded sequence of intricate patterns is to be seen in the series of ettugaḍa svaras.

The first svara passage is characterised by a profusion of dīrgha svaras and is usually of the length of one āvarta and sometimes even two.

e.g. Sarasija mukhiro - Ārabhi - Adi

The second passage of svaras is a mixture of dīrgha and hrasva svaras. This is also usually of the length of one āvarta and sometimes two e.g.

Kēdaragaula	-	Sāmidaya
Ārabhi	-	Sarasijamukhiro
Begada	-	Inta Calamu

The first and the second ettugaḍa svaras are apparently metrical in character.

The third ettugaḍa svara passage is a typical one. It consists exclusively of hrasva svaras. There is no time interval allowed in between the component phrases constituting the svara passage. This third passage is called "sarva laghu" svara. This svara passage is of the length of one, two or four āvartas. It is very rare, that we have one āvarta.

e.g. Ābhogī - Evarībōdhana

Hamsadhvani - pagavāri

And in two avartas e.g. sarva laghu svara.

Sāmidaya - Kēdāragaula

Inta Calamu - Bēgaḍa

Jalajāksa - Hamsadhvani

In the tāla varṇas in rāgas, like kalyāṇi, Śaṅkarābharaṇam āditāla, there are no sarva laghu svaras

In āta tāla varṇas sarva laghu svara passage of ideal type are not to be found. In certain varṇas we have got a very near approach to the sarva laghu svara pattern with the occurrence of a few dīrgha svaras, scattered here and there. e.g. the third ettugaḍa svara passage in the ādi-tāla varṇa "Vanajakṣi" in Kalyani.

The svara passages through not strictly speaking of the sarva laghu type present brilliantly models inculcating a sarva laghu atmosphere.

It is practically the case with a few well known ādi tāla varṇas not to have ideal ettugaḍa svara passages in them. The subsequent ettugaḍa svaras fourth and fifth or even sometimes the sixth present no specific patterns excepting for the gradual increase of complication and difficulty in the succeeding ones. But the last passage, either the 4th or the 5th or even the 6th as the case may be present a slightly different and a decisive pattern in comparison with preceding ones.

The last ettugaḍa svara passage may extend normally to two avartas or even four avartas. Rarely it is of the length of three avartas. e.g.

Sarasijānabha - Kambohi - Ata - Vadiveu / Svati Tirunal

It may be said here that sometimes even one of the middle ettugaḍa svara passage is of the length of three avartas.

Sarasija mukhiro - Arabhi - Adi

Even in the order of the ettugaḍa svaras of a varṇa is changed and given it is quite possible to rearrange them in the order intended by the composer. Even in the case of ettugaḍa svaras of an equal number of avartas, it is possible to say which precedes which, taking into consideration the manner of development of the passages. Even in the case of a varṇa where no sarva laghu svara is found it is definitely possible to fix in its rank the svara passage, taking into consideration the closely approaching style of sarva laghu of any one of the passage given.

Barring the Pancaratna "Sadincane" in Arabhi, the varṇa is the only composition containing an upa- pallavi.

Of the three margas namely, Citratara, Citratama, Aticitratama, the first mentioned has been found to be the most suitable type of construction for a varṇa. This citratama marga in certain time measures like ādi, khanda jati- triputa, misra triputa, misra-jampa and khanda atatalas has given an admirable elasticity and flexibility for weaving tāna patterns in their characteristic medium tempo. Hence the colossal profusion of tāna varṇas in the above time measures. Further as has been explained previously ragas of a certain definite and well defined nature alone have been suitable for the composition of tāna varṇas.

- Ragas shining predominantly well in the performance of tāna or madhyamakāla.
- Ragas allowing an ample scope for a major treatment not only in alapana but also in compositions.
- Ragas of a scholarly and majestic nature.
- Ragas which possess more tivra svaras.

The eduppu or graha or the starting point of tāna varṇa in the tāla avarta is invariably Sama graha in the āditāla, while in āta tāla (khanda jati) varṇas it is usual to start on the third aksara of the tāla. Even here the ettugaḍa svara passages have only sama graha, still exceptions are there. The famous "Viriboni" varṇa in Bhairava has got its ettugaḍa svara passages commencing in aṭṭa graha, that is, even before the commencement of the tāla āvarta proper or in other words, after the lapse of 13½ aksaras in the previous āvarta of the tāla.

The ādi tāla varṇa in Mohana rāga by Karvetnagar Govindasvāmaya, starts on the second aksara of the tāla.  
Prominent Composers of Tāna varṇa

Pacclimriyam Ādiyappala  
Sontl Venkaṭasubbayya  
Śyāma Śāstrī  
Vīnā Kuppayyar  
Pallavi Gopāllayyar  
Svātl Tirunal  
Mānambucāvadi Venkaṭasubbayya  
Kottavāsal Venkaṭarāmayyar  
Paramēśvara Bhāgavata  
Annāsvami Śāstri  
Tiruvārūr Ayyāsvami Nattuvanār  
Patnam Subrahmanya Ayyar  
Rāmnāthapuram Śrīnivāsa Ayyaṅgar  
Tiruvorriyūr Tyāgayyar  
Rudrapāṭnam Venkaṭarāmayyar  
Kunrakkudl Kṛṣṇayyar  
Fiddle Ponnusvāmī  
Karūr Dakṣiṇāmurti Śāstrī.

## B) PADA VARṆA

As contrasted with tāna-varṇa this has a predominantly slow movement. The presence of sāhitya is there entirely. from the beginning to the end. It is rarely devotional in character. It is also called caukkā varṇa. It must be noted here that some people bring about a slight and negligible difference between caukkā varṇa and pada-varṇa. Pada varṇas are mainly heard in dance concerts. The entire composition has sāhitya. The music is somewhat in the slow tempo. This slow movement is intended to give full scope to (1) convey the bhāvas laid down in sāhitya. (2) interpret the sloka part by means of tāla-jātis, aḍavujātis. The first thing is conclusive to the abhinaya part and the latter is conclusive to the nr̥tya part. Because of its affinity, both in point of tempo and theme of sāhitya, this composition is called padavarṇa. Further it is based on the model of the composition known as varṇa, at least in external form, in that the Pada varṇa also has a pallavī, anupallavī, muktayī svara comprising the pūrvāṅga and

ottugaḍa pallavī followed by ettugaḍa varṇas comprising the uttarāṅga. The principle of varṇa is common to both these for portraying the varṇa by means of various permutation and combination of svara groups or svara varṇas. In the case of a tāna varṇa the execution of svara group pattern is carried on in the medium tempo where as in the pada varṇa the same thing is done in the slow tempo.

The term pada in music has connected different entities in different periods of musical history. During Purandara Dasa's days the term pada was simply a composition of purely sacred or devotional character. An explicit and open treatment of bhakti formed the theme in such a composition. It is in this sense that the compositions of Purandara Dāsa and other Karmāṭaka composers are termed Dāsara Padagaḷu. The same term pada came to have a different meaning in the 17th cent. The pada in 17th century was definitely a composition embodying the theme of its sāhitya as Nāyaka- Nāyaki-bhava which is also a treatment of the bhakti but not in an open way but somewhat in an indirect or implied way by bringing the characters Nāyaka, Nāyaki and Sekhi. The 17th century pada with the sāhitya of above mentioned character was set in the caukkā kāla or vilamba kāla which became its characteristic tempo. Kṣetrājña composed such type of compositions in profusion and he is now reckoned as the master composer of padas. The pada composition got its impetus in the hands of Kṣetrājña. Now resembling a pada, the pada varṇa also has its sāhitya in the nāyaka - nāyaki bhāva and treats of śrīgāra rasa predominancy. But it is not uncommon to come across a number of pada varṇas, the sāhitya of which deal with great patrons of arts, and Mahārājas. Subbarāma Dikṣitar has composed many such pada varṇas. Probably the prabandha nāyaka is made to partake the character of Nāyaki.

Some padavarṇas have more than one ettugaḍa svaras e.g., the pada varṇa beginning with the words "Entaninne telipudura" in Khamas, Rūpaka tāla has got four ettugaḍa pallavīs.

Thanjavur Quartette, Subbarāma Dikṣitar, Karvetnagar Govinda Svāmaya, are prominent among the composers of pada varṇa.

## Lesson No.2 MUSICAL FORM -- (Contd...)

### 1 & 2 KṚTI & KIRTANA

Of all the musical compositions available in Karnataka music kṛtis form a big bulk of them. The vāggeyēkāras in general took a great delight in composing kṛtis. The composers of tāna varṇas, pada varṇas, padas, rāgamālikās, tillānas and jāvalis are a few in number while the composers of kṛtis are many. Tāna varṇa or a pada varṇa or a rāgamālika or jāvali or tillāna have not lost sight of the kṛti composition. The one striking reason behind this is perhaps to be attributed to the newness of rules and regulations that were binding upon the composer during the composition of a kṛti is the delineation of the rāga bhava in all its varied richness and colours. Further there is a variety and beauty available about the composition of kṛti.

The tāna varṇa is a set model. All the tana varṇas look alike definitely at the exterior, in the interior too, to a certain extent. It looks a stereotyped composition. The pada of course offers a different model. The sāhitya of padas offers an interesting study in so far as it takes one into the detailed and subtle manifestation of nāyaka nāyaki bhāva which in an enlightening and interesting theme. But so far as the tempo of the composition goes all padas stand on the same footing. Like the tāna varṇa the rāgamālikā also is a set type of composition with almost the same exterior between one rāgamālikā and the other. The tillānas and jāvalis are compositions of a lighter nature. They cannot be dealt on par with a kṛti composition. Now the kṛti is a flexible type of composition. It bends itself for any tempo or kālapramāṇa and so far as the availability of the rāgas for the composition of kṛtis is concerned there is a wide range possible, for kṛtis are art musical forms.

They are pure musical forms also. While listening to a kṛti one experiences only the musical setting in which the text or libretto is couched, one does not lose any part of the enjoyment when the kṛti is heard either sung or played. The musical appreciation of a kṛti supercedes the feeling of any rasānubhāva. Any rasa or phase of a

rasa can be effectively portrayed through a kṛti. That music is the language of pure sound can well be asserted by listening to a kṛti.

In a kṛti the sāhitya does not after all help us much to feel the rasa bhāva. The pure music of it itself goes a long way in assessing the emotional impact of the raga in which the kṛti is composed. There is a curious experience of the feeling of gāna rasa in a kṛti. Gāna rasa is unique by itself. It is something beyond the common feeling of a particular rasa associated with that rāga. A rāga like Punnāgavarālī or Nādanāmakriyā is of course capable of evoking primarily śōka rasa. But when a classical kṛti is being listened to either in Punnāgavarālī or Nādanāmakriyā it is not that śōka rasa that we enjoy but the gāna rasa. Similarly Bilahari is a well known rāga eminently suitable for portraying feelings of joy and ecstacy. But while listening to a "Nāṭyādhāra" in Bilahari (of Tyāgarāja) one is not captivated by the rasa feeling but the bright and lighting beauty of the melodic richness put through the Bilahari rāga. Kṛtis are in general in bhakthi rasa.

Not many instances would be available in kṛtis with Śṛṅgāra theme. Tyāgarāja has given us a correct lead so far as the rasabhāva of a kṛti is concerned. He says navarasayuta-kṛti in his "sogasugā mṛdaṅgatālamu". There is also one more fact about the rasabhāva of a kṛti. Either the complete absence of any feeling or bhakthi rasa carried to an extreme point constitutes śānta rasa a calm and repose. From this point of view the kṛtis can be conveniently be attained to Śānta rasa.

The minimum āṅgas required for a kṛti are pallavī, anupallavi and one carāṇa. Some times the carāṇa may be dispensed with. The kṛti may have just a pallavi and anupallavi. the anupallavi itself is called "Samaṣṭi carāṇa". As a general rule or a convention a prabandha shall necessarily have the dhātu corresponding to carāṇa. Any composition shall not stop with anupallavi. For this reason perhaps the so called anupallavi of the aforesaid type of composition is known as Samaṣṭi carāṇa. Muttusvāmī Dīkṣitar has to his credit many kṛtis of such type. But Subbarāma Dīkṣitar a prominent descendent of Dīkṣitar family

never uses the term "samastī carāṇa" in his Saṅgītasampradāypradarsinī while recording Muttusvāmī Dīkṣitar kṛtis in notation. He puts it only as anupallavi.

Some kṛtis have more than one carāṇa. Rarely the number of carāṇas exceeds three. Further in most of the cases the carāṇas are sung to one and the same dhātu. Examples = "Dorakunā" (Bilahari), "Darini" (Suddhasāvēri), "Svararāga" (Saṅkarābharāṇa). Some times the different carāṇas are sung to different dhātus. In such cases the number of carāṇas also exceeds three - "Endukunirdaya" (Harikāmbōji), "Śrīraghuvaraprāmēya" (Kāmbōji), "Brocēvārevārē" (Śrīraṅjanī), "Śrī Raghavarasugunālaya. One of the striking distinctive features, that are so to say attempted to distinguish between a kīrtana a kṛti, rests on the plurality of the carāṇas being found in kīrtanas of different types.

Some have pallavi, anupallavi and many carāṇas while in some anupallavi is dispensed with. Further the case of a kīrtana having pallavi, anupallavi and many carāṇas all the carāṇas are sung to one and the same dhātu but different to that of the anupallavi. In cases when anupallavi is dispensed with, the carāṇas may have a different dhātu in which case they are diviḍhātu prabandhas. The carāṇas may also be sung to the same dhātu as that of the pallavi. Such kīrtanas are ēka dhātu prabandhas. So the question of ēka dhātu and dhvi dhātu prabandhas has every reference to only to the musical setting of the different sections but not to the sections themselves.

Now that apart in a kṛti having two or three carāṇas all sung to the same dhatu, the question would be as to which carāṇa has to be selected. If the kṛti is in madhyamakāla and citratarā mārṅa, all the carāṇas could be sung. But in a kṛti set in dvikala cauka and citara mārṅa it will be a little long drawn rendering to sing all the carāṇas. Usually the mudra carāṇa is given first preference as in the case of "Darini telusukōṭi". Some times the mudra carāṇa is given first preference as in the case of "Darini telusukōṭi". Some times the

mudra carāṇa is left out and any carāṇa, where there is provision of suitable themes for developing nīraṇa and svarakāpanā, is taken and sung. The carāṇa commencing with words "Mūlādhāraja" in "Svararāga" and "Vēkuvaṇāmuna" in "Koluvamaragada".

In a kṛti as against a kīrtana there is almost a compelled necessity of the dhātu of a section not being repeated elsewhere. The kṛtis of Muttusvāmī Dīkṣitar stand out as shining examples. Tyāgarāja too has to his credit many a kṛti of this type, a few instances may be in "Yōcanā kamala lōcana" in Darbār, "Darini telusu" in Śuddha sāvēri, "Telisi rāmacintana" in Pūrṇa- candrikā. Svātī Tirunāl is also another composer who designed his kṛtis in the aforesaid model.

There are a few classical kṛtis of the said type of Paṇṇam Subrahmanya Ayyar and Rāmanāthapuram Śrīnivāsa Ayyaṅgar e.g., "Nīpādāmule" in Bhairavi of Paṇṇam Subrahmanya. "Saraṅgunapālīmpa" in Kēdāragaula where we find the dhātu not being repeated any where. In a good number of kṛtis of Tyāgarāja the latter part of the carāṇa is designed to be sung as anupallavi. Such a phenomenon can be attributed to the fact that during a particular period of musical composition the dhatu or the musical setting subordinated to the sāhithya. The different carāṇas of a kīrtana being sung to one and the same dhātu, the dispensing with the anupallavi, many kīrtanas modelled after an ēka dhātu, prabandha type are the out come of the aforesaid condition of things.

At this stage it will do well to ponder a while on the so called differences between a kīrtana and a kṛti. Really speaking striking at a distinguishing line between a kīrtana and a kṛti. is not only a little far fetched but also to a great extent unreal and illusive. Just at the exterior a few points of difference may be discernible. Having a number of carāṇas and all the carāṇas being sung to the same dhātu and dhātu being subordinated to the sāhithya which is again chiefly of a sacred character all these are reported to be some of the highlights of difference between a kīrtana and a kṛti. The above features are particularly to be noted in a kīrtana. That much may be true and is true. But the converse is not necessarily and necessarily be true.

That the sāhitya of a kṛti should be secular is not to be made out anywhere. From out of the voluminous stocks of kṛtis we have, a good number of kṛtis have sacred and sacred sāhitya alone, no doubt. So the kīrtana is primarily a sacred form but a kṛti is out and out a secular.

Why the kīrtana is sacred is the question. The kīrtan or the mere singing is one of the methods effectively employed for attaining the eternal bliss to propitiate God. Our elders have set up certain distinctive ways and means, kīrtana, Samaraṇa, Śravaṇa, pradakṣiṇa, namaskāra, etc. are such methods. Kīrtana is singing the glories of God and thereby invoking His Grace. The purpose of all singing and music is only to propitiate God and so a simple melodic structure with a devotional sāhitya couched in it with different sections sung to different dhātus or not came to be called a kīrtana. Of course it was a different type of composition distinct from the medieval prabandha which had its still more rigid rules to be observed. There were the six angas, four dhātus and all that for the medieval prabandha which were all absent in a kīrtana. The kīrtana is a simple sacred musical form.

The kīrtana is an applied musical form, it is said. The music here in is for a specific purpose, the purpose of carrying the text. The music or dhātu is just an aid to enable the sāhitya to be sung. The music or dhātu in a kīrtana is not an end by itself but a means to an end, the end itself being sāhityas. The music is much subordinated to the sāhitya. It is perhaps the musical worth or potency that should distinguish a kṛti from a kīrtana. kṛtis have high flown music whereas the kīrtanas are marked by easy flowing but at the same time catchy and captivating music. It is more from the point of view of music or dhātu that one can attempt to draw a distinguishing line between a kṛti and a kīrtana but never from the other point of view of sāhitya. On the whole it is hardly possible to draw a clear line of distinction between a kīrtana and a kṛti.

The term kṛti according to the general aphorism "yat kṛtam tat kṛti", means any composition. Though both kṛti and kīrtana are musical compositions and could be sung the composition kṛti stands unique by itself capable of being distinguished easily from any other type of composition. The only difficulty should be about its being distinct from the kīrtana in a number of cases. But even then though

not the sāhitya but easiness or otherwise of the flow of musical setting should guide us in understanding the kīrtana or kṛti as such properly.

Certain highlights or sometimes sidelights are associated with the type of composition known as kṛti. Such things are seldom found in a kīrtana. Those highlights are cittaśvara, Œolkattu svara, svarasāhitya, madhyamakālasāhitya, saṅgati, svarākṣara and manīpravālasāhitya. The introduction of the above mentioned elements of beauty in a composition implies conscious effort on the part of a composer to give emphasis to dhātu. The kīrtanas, primarily sacred musical forms give no such opportunity to a composer.

The kīrtanas of our vāggyeyakāras, of an abnormally divine calibre, are never products of conscious effort but spontaneous outpourings of their ever flowing and overflowing devotion. The cittaśvara etc., are mostly additional elements of beauty. Sometimes they look like appendages-something added extra. But the same conception cannot and should not be taken to be true in all cases. Further any composition say a kṛti devoid of any of these elements of beauty will not lack under any circumstance in any part of its beauty. Say for instance there is some such thing that a kṛti should and should be a little more attractive only if it has a cittaśvara. But at the same time certain kṛtis with cittaśvaras composed by the composers themselves would get a little demerited if kṛtis are rendered with the cittaśvaras deleted. Some striking examples would be found in the following pieces

(a) "Brōcērēvarura"- Khamas by Vasudevcar, (b) "Paramapāvana In Pūrvakalyāṇi by Rāmanāthapuram Śrīnivāsa Ayyangar, (c) "Saraguṇapālampa" in Kēdāragoula by Rāmanāthapuram Śrīnivāsa Ayyangar, (d) "Raghuvamśasudhāmbudhi" in Kadanakakutūhalam by Paṇam Subrahmanya Iyer, (e) "Śrī Raghukulanidhi" in Huseni by Rāmanāthapuram Śrīnivāsa Iyengar, (f) "Pāhlmam" in Janaraṅjanī by Mahā Vaidyanātha Sivan. There are certain rare instances of kṛtis available to which Cittaśvaras have been composed by later composers and musicians but even then they have



blended so finely well with the kṛtis that the cittaśvaras look like part and parcel of the kṛtis' inherent beauties. "Nenaruñcinānu" in Mālavī (Tyāgarāja), by Tirukoḍikāval Kṛṣṇayyar, "Vararāgalaya" in Ceṇcukāmbhōji (of Tyāgarāja) by G.N.B. For "Telisīrāma cintanato" in Pūrṇachandrikā (Tyāgarāja) there are as many Cittaśvaras available as there are musicians.

Most of them are fairly beautiful and cannot so easily be ignored. But generally speaking cittaśvaras composed by the vāgyeyakāras themselves are bound to be given first order of preference. If Tyāgarāja has not made it a point to compose cittaśvaras for his kṛtis, rightly has he done so. Whatever may be the credit assigned to a Cittaśvara the fact is that the Cittaśvara contributes only to the enhancement of the musical worth of the composition. But it definitely hinders the flow of thought contained in the Pallavi, Anupallavi and Carana of the composition in as much as the cittaśvara is rendered both at the conclusion of anupallavi and end of the carana and then the pallavi taken and sung in both the cases.

The cittaśvara or any solfeggio passage in general will certainly be an element of additional beauty only in the case of a composition which is primarily a pure musical form with the saṁhithya of the mātṛ subordinated to the musical setting. Cittaśvaras are quite out of place in compositions like padas and jāvalis and the Darus of the Geṇanātakas. Like the kṛti rāgamālikā is another suitable type of composition which gives scope for the weaving of cittaśvara. Comparitively speaking the Cittaśvara at the conclusion of each and every rāga is short and crisp and sometimes it has saṁhithya too. An additional tail like thing serving as an effective complementary passage in the pallavi rāga marks conclusion of the cittaśvara in a rāgamālikā which is otherwise known as Makuṭasvara. This too has saṁhithya.

Not only the suitability of the composition but also the suitable rāgas and tempos lend themselves for the attempting of cittaśvaras. Normally speaking, madhyamakāla set to citratama mārga, that is citratara. In such cases also cittaśvaras may not be out of place.

Though not the contribution of Tyāgarāja, cittaśvaras have of late been introduced to kṛtis like "Darini telusukunt!", which are quite appropriate to the occasion. In a kṛti having the saṁhithya containing some latent shades and ideas-subtler bhāvas may not prove suitable for cittaśvaras. kṛtis like "Kṣīṇamal" and "Kārubāru" in Mukhāri are shining crystals in the rāga though they have no cittaśvara to their credit.

The cittaśvara may be composed in two ways. Mostly for the kṛtis set in Citratara mārga and some what of a slower tempo the Cittaśvara is contemplated in same kāla basic tempo of the song. In such case it is always usual to sing the cittaśvara in the tempo designed and also in the corresponding tempo. The former is done at the conclusion of the anupallavi while the latter at the end of the carana. For purposes of additional effects cittaśvara is rendered in Tisram also.

### Svarasāhitya

Svarasāhitya literally means a passage having svara-syllables (sa, ri, ga, etc.) and also meaningful text where the dhātu of the svara syllables and of the meaningful text are identical. In general this feature is seen in tāna varṇa where both svara and saṁhithya are sung. In Śyāmāśāstri's svarajatis and in Tyāgarāja's Ghanarāga Pañcharatna kṛtis such svara-saṁhithya passages are sung.

However in kṛtis too we have instances of svara-saṁhithya passages being incorporated. It is a practice to sing the svara passage at the end of anupallavi and the corresponding saṁhithya passage at the end of the carana. This feature is seen in the following examples.

Song	Raga	Composer
1. O Jagadamba	Ānandabhairavi	Śyāmāśāstri
2. Ninnu vinā	Kalyāṇi	Subbarāya Śāstri
3. Sākētanagara	Harikāmbhōji	Mysore sadāśiva Rao



### Solkattu svara :

This is a passage similar to that of cittasvara except that along with svara syllables sa ri ga etc., we also have groupings of drum syllables or solkattus interspersed. Such a passage is seen in the kṛti "Ānandanāṭanaprakāśa" of Muttusvāmi Dīkṣitar in the rāga kēdāra.

### Saṅgati :

Saṅgatis are melodic variations woven on themes occurring in the section of a composition. In kṛtis, especially in those of Tyāgarāja, saṅgatis are seen to occur profusely e.g., in the pallavi of the kṛti "Darini telusukonṭi" in the raga Śuddha Sāvēri by Tyāgarāja more than 8 Saṅgatis are sung. In the kṛti "Koniyaḍina nāpai" in Kāmbhōji raga by Viṇā Kuppaiyyar about 10 saṅgati-s each occur for the first āvarta of pallavi and for the first avarta of Anupallavi. Four or five saṅgati-s for a theme is a very common feature in kṛtis.

The melodic variation of a theme must develop gradually and logically from the structure of the theme. Each successive saṅgati must not deviate drastically from the arrangement in the previous one. As different from this in the development of niraaval the structure of the theme is not kept up except for the fact that the syllables of the text are sung in the same place in the tāla- framework as in the theme. In the case of saṅgatis, some times the melodic structure of the pallavi would appear to have undergone a complete change when the first and the last saṅgatis are compared. However there should be a gradual development to this stage. For instance the last saṅgati of the first āvarta of the pallavi in the kṛti "darini telusukonṭi" adorns a melodic line totally different from that of the first saṅgati. However the process of development is gradual.

The variation of theme brought about in a saṅgati need not affect the entire theme, but can be partial. That is the saṅgati could make a change in the commencing portion of the theme alone or in the middle or in the concluding portion. For instance in the kṛti "Koniyaḍina nāpai" in Kāmbhōji in all the saṅgati-s in the first āvarta

of the pallavi, the changes occur in mainly in the laghu portion of the āditala (two-kaḷal).

Besides the above mentioned features kṛti would incorporate all the aspects of prosody i.e. ornamentation in the sāhithya (Śabda-alāṅkāra), like Prāsa, Yati, Svarākṣara etc.

### 3. PADA

The composition "pada", originally signified any devotional song. It is in this sense that "Dāsara padagalu" were understood. Annamācārya, the illustrious contemporary of Purandara dāsa has the blruda -- "Padakavita Pitāmaha". He composed innumerable Ādhyatmaka saṅkīrtanas and perhaps more in number Śṛṅgāra saṅkīrtanas. Thus the pada had inroads to indicate not only the composition with the sāhithya of a purely devotional fervour but also incorporating the jivātmā -- paramātmā aikya vedānta rahasya tatva Madhura Bhakti. The advent of Kṣētrañña has opened a new era in the field of pada composition. Kṣētrañña is the architect of the "pada". Thereafter, the pada came to signify more or less strictly only that particular type of composition with its long drawnout majestic elephantine movement of musical setting clothed with a heavy and bulky sāhithya treating of the nāyaka nāyaki cult in all its ramified aspects.

Śāraṅgapāṇi's on the other hand throw a shining contrast. Medium tempo also dominates Śāraṅgapāṇi's padas. The theme of sāhithya is varied and diverse, not necessarily the nāyaka- nāyaki theme. The sāhithyas of some of the padas of Śāraṅgapāṇi breath social atmosphere. There are humorous padas, satirical padas of Śāraṅgapāṇi. In some other padas names of places figure, while in certain padas the names of ornaments occur.

The composers of padas in Tamizh of later times followed to a considerable extent the pattern of Śāraṅgapāṇi in the point of view of

tempo and also the theme. The Tamizh padas of Ghanam Kṛṣṇayyar, Māmbazha Kavirāyar, Muttuttāṇḍavar etc., deserve special notice.

As for the physical structure of the pada It has the sections pallavi, anupallavi and one or more caranas with all the caranas sung to a similar dhātu. As a deviation from the conventional gānakrama most of the padas of Kṣētrajña are straight away taken up the anupallavi and then pallavi. This is evidently done to achieve a harmonious blend of the meaning of the contents of the two sections. In the matter of its long drawn musical setting cast in slow tempo and the bulk of its sāhithya the pada varṇa and pada sail in the same boat. They differ from one another only in their physical structure. The composition pada is devoid of any solfeggio passages, while the pada varṇa has some parts sung to solfeggio or svara letters with the sāhithya following and some parts purely sung as sāhithya. The pada is sung exclusively to sāhithya. All the naya and rakṭi rāgas having the eligibility for elaboration are the best suited for pada varṇa and pada compositional types. Deśya rāgas have no claim for a pada varṇa while kṣētrajña has favoured tripuṭa tālas for his padas. No doubt Ādi and Rūpaka tālas are not prohibitory.

#### 4. JĀVALI

Taking into account the conformity and affinity with the pada in the matter of theme Jāvālī is considered next in order. Jāvālīs are songs of a lighter nature both in the treatment of the musical theme and the theme of sāhithya. In Jāvālīs, the nāyaka-nāyikā cult is clothed in paccai Śṛṅgāra (erotic love). There is not the inner significance of Jīvātmā-Paramātmā aikya vedānta rahasya tatva. Tempo is brisk in a good number of Jāvālīs. Though naya and rakṭi rāgas are not prohibitory for Jāvālīs, Deśya rāgas too have their share for Jāvālīs. Shorter and crisp time measures play the chief role. Some Jāvālīs have been beautifully set in slow tempo. Dharmapuri Subbaraya's Jīṇjuti Jāvālī "Prāṇasakhuḍiṭu" is a specimen.

In the history of musical forms Tāna varṇa, padavarṇa and Pada appear on the firmament of music right from the beginning of the 17th and 18th centuries A.D., while Jāvālī in the latter part of the 19th century -- says the post trinity period. It is an acknowledged fact that Jāvālī

owes its derivation to Jāvaḍa in Kannada a love lyric. It is also said that Jāvālīs are adaptations of Persian Gazals.

#### 5. RĀGAMĀLIKĀ

Rāgamālikā literally means "a garland of rāgas". Rāgamālikā refers to a musical form in which the prominent feature is that there are a number of passages set in different rāgas. However there are definite characteristics that govern the form of this compositional type. On the other hand the feature of different rāgas occurring is present in many other musical forms like Jatisvara, Varṇa etc. We shall first study rāgamālikā as a particular musical form.

The notable or striking characteristics found in different Rāgamālikās gathered out of a detailed analysis of the different types of the compositions may be summarised as follows:

1. The Rāgamālikā may have (not should have) a pallavi, anupallavi and many caranas.
2. The caranas would be of the same length. To sing the caranas in different dhātu is "naturally a must" in a rāgamālikā.
3. The anupallavi may even be dispensed with. If there be an anupallavi it may be in the same rāga as that of the pallavi. In which case the length of the Pallavi and anupallavi together will be found to be equal to the length of the caranas.
4. The Rāga mudra may be dexterously interwoven into the texture of the sāhithya without affecting the meaning. In a few instances the Rāga mudrā does not figure. e.g., "Śrī Ramaṇa Padmanayana". Śōḍaśa Rāgamālikā of Tiruvorriyur Tyāgayya.
5. The music of the pallavi, anupallavi and the carana is followed by an appropriate citṭasvara in the respective Rāgas.
6. The citṭasvara is again followed by a short complementary svara passage on the pallavi rāga. This bridge like complementary svara passage known as Makuṭasvara serves as a connecting link between the music of the anupallavi and the carana on the one hand, and the music of the pallavi on the other hand the transition from the succeeding rāgas to the pallavi rāga is effected in a pleasing manner.

7. At the end of the composition there is a strong full avarta or half avarta svara passages in all the rāgas but in the inverse order. This coloured solfa passage sung at the end greatly heightens the beauty of the composition. The viloma cīttasvara serves to complete the cycle in a Rāgamālikā. Longer Rāgamālikās are divided into sections, each section being an independent part. Caturdaśa Rāgamālikā of Muttusvāmi Dīkṣitar, the 72 Mela-Rāgamālikā of Mahā Vaidyanāthayyar.

#### SĀHITYA OF RĀGAMĀLIKĀ

The Sāhitya of Rāgamālikā is usually of a devotional character. The sāhitya may also be on a love theme or in praise of a patron or relate to some aspect of the science of music. The Mūrchanākāra Mēla Rāgamālikā for example is a lakṣaṇa prabandha and catalogues the scales derived from each of the 72 melas by the process of modal shift of tonic. In Rāgamālikās which contain sāhitya for their cīttasvaras, the sāhitya for the Makuṭa part is called the Makuṭa sāhitya. This Makuṭa sāhitya in the pallavi Rāga serves as a common conclusion for the ideas contained in the caraṇam and naturally leads on to the sāhitya of the pallavi. e.g., "Pannagādrīsa".

Generalisation with regard to the sequence of Rāgas to figure in a Rāgamālikā :

There are cases where the composer is tied down to a stringent necessity of choosing a particular order irrespective of aesthetic consideration as for instance the 72 Mela Rāgamālikā of Mahā Vaidyanāthayyar, 72 Rāgāṅgarāgamālikā of Subbarāma Dīkṣitar.

From the stand point of bhāva and rāga there should be a naturalness in the sequence of rāgas. A feeling of abruptness should not be experienced when the transition from one Rāga to another takes place. It is with a view to avoid this feeling of abruptness that a complemented svara passage in the pallavi Rāga called the Makuṭa svara is composed.

Rāgas which possess one or more common svaras and which are able to route similar or related Rasas can succeed one another in a fitting manner.

Closely allied like :

Darbār	-- Nāyaki
Bhairavi	-- Māñji
Vakulābharana	-- Āhri
Śahānā	-- Dvijāvanti
Kedāragaula	-- Nārāyaṇagaula
Bilahari	-- Deśākṣi
Varālī	-- Vijayāśrī

These Rāgas usually do not occur one after another in a Rāgamālikā with a few exceptions. Janya Rāgas belonging to the same Mēla will not occur in succession.

Rasas of diametrically opposite ragas like Atānā, Nādanāmakriya will not occur as continuous rāgas.

The Minimum sized Rāgamālikā has 4 Rāgas. e.g., "Sīmhasana sthītā" by Muttusvāmi Dīkṣitar.

The Maximum number of rāgas is sometime defined by the theme chosen by the composer as for the case of 72 Mēla Rāgamālikā of Mahā Vaidyanāthayyar, 72 Mēla Rāgāṅga Rāgamālikā of Subbarāma Dīkṣitar 108 Aṣṭottara Satarāgatālamālikā of Rāmasvāmi Dīkṣitar.

In a Rāgamālikā, the pallavi and the last caraṇa should be in auspicious rāgas. Rāgas which can be sung at all times are generally preferred in a Rāgamālikā unless the composer is obliged otherwise to choose a particular set of Rāgas.

#### DIFFERENT MUDRAS FIGURING IN RĀGAMĀLIKAS :

1. Rāga Mudra: A good number of Rāgamālikās like "Śrī Viśvanātham", 72 Mēla Rāgamālikā of Mahā Vaidyanāthayyar and "Pannagēndrasayana" of Svāti Tirunāl.
2. Vāggeyakara Mudrās.
3. Prabandha Mudrā: Caturdaśarāgamālikā of Muttusvāmi Dīkṣitar.

4. Rājamudrā (Rājaposhaka Mudrā);  
Śrī Viśvanatham Bhajēham (Caturdaśa Rāgamālikā) of  
Muttusvāmi Dīkṣitar. It may be said that the composer casually  
alludes to one Vaidyalinga (Mudaliār) as connoisseur of music and  
a rich landlord of Kuzhikkara.

#### RĀGAMĀLIKĀ AS A LAKṢYA LAKṢAṆA PRABANDHA.

The Rāgamālikā composition a massive art musical form is not only a lakṣya prabandha of high eminence but also a lakṣaṇa prabandha of more than considerable value in as much as the presence of the Rāga Mudrā sets at rest the conflicting views regarding the correct readings of the Rāga names. As for instance from the Caturdaśa Rāgamālikā of Muttusvāmi Dīkṣitar, we get to know that the correct name of the Rāga is Sāma not Śyāma. Further from "Pannagādrīśa", it is possible to gather that the Rāga Āhīrī could also be known as Āhīrī.

#### Later Interpolation :

There have been certain Rāgamālikā converts. Some compositions have by later interpolation been conveniently converted into Rāgamālikās. e.g., "Enakunnirupadam" of Aruṇācalakavīrāyar (Daru) "JayaJayagōkulabāla" of Nārāyaṇa Tīrthā "Bhāvayāmi raghurāmam" of Svāti Tirunāl.

#### Forms of Rāgamālikā:

The concept of Rāgamālikā has lent itself for an easy adoption of the other types of musical forms as well. There are the Rāgamālikā--Vārṇa, Rāgamālikā-Svarajati, Rāgamālikā- Daru. The name of Svāti Tirunāl must be remembered in this connection. He is the Rāja Vāggeyakara who has got to his credit different types of compositions embodying the concept of Rāgamālikā.

#### The different stages in the growth of Rāgamālikā:

Late Prof. Sambamoorthy has attempted the following stages in the development of the musical composition Rāgamālikā from time to time.

1. The section or khaṇḍikās being set in different rāgas  
e.g., "Śrī Ramaṇa Padmanayana" of Tiruvorriyūr Tyāgāyāra
2. The Section having the Rāga Mudrā, in addition.  
e.g., "Nitya Kalyāṇī", "Ambā nīnu neranammiṭṭi."
3. A cittaśvara in the Rāga of each section being incorporated.  
e.g., "Gāravamū", "Pannagēndraśayana", "Nityakalyāṇī".
4. A Makuta Svara in the Pallavi Rāga being incorporated.  
e.g., "Nityakalyāṇī", "Pannagēndraśayana".
5. The Cittaśvara figuring at the end with the rāgas occurring in Viloma Krama.  
e.g., "Nityakalyāṇī", "Pannagēndraśayana".
6. With a sāhithya for the cittaśvara and the Makuta svara  
e.g., "Pannagādrīśa".

Rāgamālikās are usually composed in popular and short time measures like Ādī, Rūpaka, and Tisra jāti Eka, except in the Rāgatālamālikā of Dīkṣitar where not only all the sūlādī sapta tālas but also some 55 of the classical 108 tālas have been employed. The characteristic tempo of the Rāgamālikā is in medium tempo or Madhyamakāla. The other two, namely vilamba and druta been quite out of place for this grand art musical form of highly intellectual and entertainment value as well.

The above stages of development are not chronological in scope. The "Sōḍaśarāgamālikā" of Tiruvorriyūr Tyāgāraja who flourished in the late part of the 19th and former part of 20th A.D. is a rāgamālikā marking this first stage of its evolution while some complicated and highly classical and standard rāgamālikās have already appeared on the scene much prior to the later half of the 19th. Say, for instance, the Rāga, Tāla Mālikā of Rāmasvāmi Dīkṣitar, Caturdaśarāgamālikā of Rāmasvāmi Dīkṣitar 72 Mōla Rāgamālikā of Mahā Vaidyanāthayyar and Rāgāṅga Rāga Mālikā of Subbarāma Dīkṣitar.

## 6. TILLĀNĀ

The striking feature of this musical form "Tillānā" is the occurrence of the syllables "Ti-lā-nā". Besides these there are many other meaningless syllables which figure in the mātu of this song form, and which chiefly characterise it.

Tillānā form has a structure like that of a kṛtī i.e. Pallavī, anupallavi and caranā are its sections. The sequence of the sections in rendering it is Pallavi-anupallavi-pallavi- caranā-pallavi. Very rarely one comes across a tillānā such as the "Gaurināyaka" of Mahāvaidyanātha Ayyar in Simhanandana tāla where division in to sections is not made. This is an exception.

The melodic arrangement in the various sections is also in the style of a kṛtī. That is, the pallavi covers madhyasthayī range, while anupallavi ascends towards tarasthayī. Caranā revolves around madhyasthayī and the uttaranga of mandrasthayī and then proceeds towards tarasthayī.

The chief characteristic of tillānās is its text. In pallavi it is woven with syllabic groupings like ti- lā-na, tom, dir, tanom, taanī, udana, tarita. Very rarely do we come across meaningful text in the pallavi section, as in the tillānā starting with the words "Gīta" of Svati Tirunāl. The anupallavi is constructed with meaningful text and syllabic groupings. The text is usually in praise of God or a patron king or a landlord and may also contain the signature (mudra) of the composer.

The second part of caranā has again meaningless text. This consists of pataksaras (syllables used in drumming) interspersed with "sariga" syllables. Since for the most part there are only meaningless syllables. Vowel extension of long duration is practically not there.

Tillānā is a brisk piece. The tempo of this form is medium to fast.

Tillānās are musical compositions forming the limb of dance form called Tillānā. Tillānās are usually performed as the last piece in a bharatanāṭyam concert. In the pallavi and anupallavi sections the dance performed is of the nr̥tta (non-representational) type. For the

meaningful text in caranā, there is abhinaya and for the concluding part nr̥tta is performed. For the pallavi section, variations of limb movements are presented along with a variety of rhythmic organisations performed by the feet. As a result the pallavi is sung a number of times. It is performed at a brisk pace and forms a bright conclusion to a dance recital. This song form alone has been borrowed by classical music and harikathā concerts. In music concerts too tillānā comes at the end.

Ever since tillānā became a regular feature of a music concert compositions have now come to be composed and these are found to be imbued with musical complexities especially in the aspect of rhythm, so much so that tillānā is no longer just a simple, light piece. Further tillānās used to be composed only in tālas like rūpaka and adi, where all the kriyās are of uniform duration. However in the modern times, tillānās tālas like mīśra cāpu are also being composed. Tillānās are seen in rāgas like Hindolam, Paraj, Khamās and rarely in rāgas like Bhairavi, Kāmbhōji, Ahiri, Punnāgavarā. Some of the famous composers of tillānā are Tañjāvur Quartette, Patnam Subrahmanya Ayyar, Rāmanāthapuram Śrīnivāsa Ayyangar, Mysore Vinā Seshanna, Bālamuralikrishna, Lalgudi Jayaraman.

Tarānā, a musical form in Hindustani music resembles tillānā.

## 7. MANODHARMA SAṅGĪTA AND ITS FORM

All music falls under two broad divisions -

- (i) manodharma saṅgīta
- (ii) kalpita saṅgīta

Manodharma saṅgīta is creative music while kalpita saṅgīta is recitative. In manodharma saṅgīta we sing or play music extempore. Music is created on the spur of the moment and it flows spontaneously without any previous thought or preparation. But here we must be a little cautious. We will be in a position to give an elaborate ālāpana of a rāga extempore only if we previously have a first hand knowledge about that rāga in its lakṣaṇa and lakṣya aspects. That is itself a preparation. To achieve this a strong back ground is to be provided by Kalpita saṅgīta which consists in reproducing the compositions of

great vāggeyakāras. The term kalpita is by itself self-explanatory. Though kalpita saṅgīta is so to say recitative, in so reciting we do not do it merely uttering or like chanting mantras but embellish them musically. The compositions of great vāggeyakaras serve as the effective models of recorded music which provide us with fund of ideas and inculcate in us the element of creative faculty by learning and mastering a dozen or two standard compositions in a rāga representing different musical forms of different grades of difficulty. Kalpita saṅgīta enables us to develop our own ideas on the models provided. We are thus in a position to create some new structures out of our own imagination which is only the kalpita saṅgīta that really forms the strong foundation for the development of the creative ability in musician. It enables him or her to extemporize music in the most effective way.

All music is in essence only creative. Music is one of the finest of fine arts. Any art is only a marvel of creation. It is only the creative element in an art that keeps any art dynamic and non-static. So too is manodharma aspect of our music that has kept it alive in full flesh and blood. Even kalpita saṅgīta the recorded music capable of being transmitted to the future generation of kṛti or varṇa or any musical form for that matter definitely involves the harnessing of the creative ability of a high order on the part of the composer. But the matter is quite different with regards an ordinary composer of a mean calibre. A great composer of divine calibre almost spoke to God through music. In the case of the latter, that is vāggeyakaras like Tyāgarāja compositions simply burst forth being the outcome of the spontaneous outpourings of their music and devotion combined. In the case of an ordinary composer it may happen that he may take his own time to attempt any composition perfect it to his satisfaction and then broadcast it to the world if he chooses.

Manodharma saṅgīta and Kalpita saṅgīta are thus complementary to one another. Without the one the other cannot exist. Neither one can be ignored in pursuit of the other. Kalpita saṅgīta forms the strong background for the creative faculty to be developed in a music student. It need not necessarily be considered to comprise only the compositions of great composers. Kalpita saṅgīta could also be some recorded music or the music prepared already and kept at our disposal. A masterly ālāpāna of a rāga by a master musician can be put to the tape and can be preserved as a model lesson. Here that model

music becomes kalpita saṅgīta. So Kalpita saṅgīta provides models or model lessons for any student of music the study of which slowly and gradually creates the initiative in a music student and develops his own creative skill. But broadly speaking all music is creative and hence manodharma saṅgīta alone is all comprehensive and embracing in character. Kalpita saṅgīta is a means to an end while the manodharma saṅgīta is an end in itself.

Manodharma saṅgīta or the music extempore is expressed through different channels or branches or exposition. Singing or playing an ālāpāna of a rāga is purely creative. While singing or playing madhyama kāla or tāna, music is again created fresh which had not been kept prepared already. The exposition of pallavi is certainly an aspect of manodharma of high order. Since it necessarily involves or includes within its fold sāhitya prastāra and svara kalpanā which are again the two other distinctive branches of the exposition of manodharma. So rāga ālāpāna, tāna or madhyama kāla, niraval i.e., exposition of the sāhitya prastāra and svarakalpanā are the different branches of manodharma saṅgīta. Here again an important question faces us. Of the above mentioned branches of manodharma saṅgīta, rāga ālāpāna alone is all comprehensive in scope and in character. It is an end in itself. The other branches are, so to say, only means to this end and they are not end by themselves. When we sing tāna or madhyamakāla or give exposition of sāhitya prastāra which is really speaking rāga prastāra and render kalpanā svaras, not to speak of the pallavi which definitely involves the latter two, the ultimate purpose in the mind of a musician is only to give an entire picture of the rāga in all its varied richness and colours in different ways. In this connection a number of problems deserve notice. A person well equipped with a good deal of manodharma and one who can do full justice in giving a beautiful and elaborate exposition of rāga may yet be found not upto level in giving an exposition of the other branches of manodharma saṅgīta. A person may be adept in doing sāhitya prastāra or niraval or in doing elaborate svarakalpanā, the same person may fail in not being able to attempt successfully an elaborate ālāpāna of a rāga. One must have not only manodharma in abundance but also an effective medium (voice) for exposition. To do full justice to a pallavi definitely involves an equal measure of capacity in indulging in sāhitya prastāra and kalpanā svara elaboration. So in this manner each branch of exposition of manodharma saṅgīta has distinction of its own. Each



branch requires specific mastery of itself. An acquisition to a higher degree of perfection in one branch does not guarantee the same amount of perfection in the other branches.

### (i) Rāga Ālāpanā

Rāga ālāpanā consists purely of giving an exposition of a rāga. It is non-rhythmical in scope, but at the same time we must remember that the prevalence of some loose rhythmic progress is, rather should be clearly perceivable during the course of ālāpanā of a rāga. A rāga cannot all of a sudden be taken in the second or third gear nor its tempo or speed can be accelerated as how we please. While singing the ālāpanā of a rāga in slow tempo, we cannot dwell immediately in madhyama or druta kāla sañcāras. Similarly when we are giving an exposition of a rāga so to say in quick tempo interspersing with druta kāla sañcāras, we cannot slacken its tempo or speed. No rāga ālāpanā can fall within well regulated rhythm measured out by a time measure or tāla. Even while attempting a rāga ālāpanā in cauka kāla or vilamba kāla, slow tempo for the most part, there will be some occasions when we will have to intersperse it with catchy sañcāras accelerated. Similarly while the rāga ālāpanā confines itself to madhyama or druta kāla, some ascending or descending glides in slow tempo and also few sañcāras, is not anything impossible. All these above mentioned facts will perfectly hold good only in the case of rāgas which definitely and undoubtedly give ample scope for an elaborate ālāpanā. In rāgas of an admittedly limited scope the over all picture is alone that matters most. There may not be possibility of strictly adhering to the facts mentioned.

The ālāpanā of a rāga may be of different sizes. An ālāpanā when sung as a prelude to any kṛti may be concise in form. It is also essential to understand that rāga ālāpanā as a prelude to a kṛti may some times be even avoided. Say, for instance rāga ālāpanā of Hamsadhvani need not be attempted before singing or playing "Vātāpi Ganapatim" which can be straight away started and sung. Similarly rāga ālāpanā may be avoided before an elaborate kṛti set distinctly in cauka kāla or vilambita kāla. One need not attempt rāga ālāpanā of a rāga either before "Kāru Baru" of Tyāgarāja in Mukhārī. Singing ālāpanā of a rāga even as prelude to such kṛtis as "Darini telusukonli",

"Nāivadhāra" types will be quite out of place. Rāga ālāpanā must definitely be eschewed before such compositions like Tāna and pada varṇa and pañcaratnas of Tyāgarāja.

### Rāgas :- Major and Minor -

The conception underlying this classification is rather too subtle. No hard and fast regulation can have any binding on this concept. Some rāgas give ample scope for an elaborate ālāpanā. They are widely distributed also, that is the number of musical forms and varieties of musical forms available in such rāgas. Such rāgas are undoubtedly major ones. Rāgas like Kalyāṇi, Tōḍi and Śaṅkarābharāṇa are finest instance of such type. But there are also rāgas like Latāṅgi, Simhēndramadhyama, Śaṅmukhapriya. These rāgas undoubtedly give ample scope for elaborate ālāpanā. But not many compositions are available in them except one or two classical kṛtis, that too not much of an advanced nature. Still there are some rāgas where in one found some standard and classical pieces, no doubt like Punnāgavarālī, Āhīri, Gaṇṭā in which there are pādas of Kṣētrajña and some select kṛtis of Dīkṣitar. But they are not suitable for elaborate ālāpanā. Sahānā, Ānandabhairavī, Rītigoula deserve further notice in this connection. These rāgas are minor rāgas in comparison with rāgas like Tōḍi, Kalyāṇi, Śaṅkarābharāṇa but definitely major when compared to rāgas like Āhīri, Punnāgavarālī and Ghanta.

### The negative and positive aspects of Rāga ālāpanā :

In attempting any ālāpanā either on large or small scale absolute care must be taken to preserve its melodic entity or individuality in all its fullness. The rāga may be dealt with in different angles having a stress or emphasis on particular jurisdiction round about four notes. There should not be even the slightest suggestion of any other rāga bearing some close affinity to it. The positive aspect of rendering an ālāpanā of a rāga consists in maintaining such purity or chastity of the rāga taken. The negative aspect of rendering an ālāpanā present a reverse case. When any rāga is taken for ālāpanā if there be a slight suggestion of any other allied rāga then that is the negative aspect of rendering the rāga. Avoiding the suggestion of an allied rāga completely cannot be helped in some cases, e.g., rāgas like Darbār and

Nāyaki, Ārabi and Dēvagāndhārī and closely allied rāgas. But in a number of cases this negative treatment of the ālāpana can be completely dispensed with. In giving an ālāpana of Cārukeśī we must take care to see that the Cārukeśī bhāva is quite patent in every phase of the treatment. If during the elaborate treatment of Cārukeśī such a case as this is not possible, it is rather advisable not to resort to any elaboration of Cārukeśī than spoil it.

#### Rāga Ālāpana Paddhati :

The ālāpana of a rāga consists of the following stages (1) Ākṣiptikā or Introduction, (2) Rāga vardhani or body of ālāpana, (3) Sthāyi and (4) Makarāṇi also known as vartanī by some. Just as in developing an essay we have necessary sections-Introduction, body and conclusion, in the same manner in ālāpana also has the marked stages or evolution and exposition.

#### (1) Ākṣiptikā :

Ākṣiptikā consists in giving the miniature form of a rāga. But it is in fact of different sizes. Say for instance we want to present a rāga for ten minutes to fifteen minutes, the ākṣiptikā must be sized accordingly. If the same rāga exposition is extended to an hour the ākṣiptikā will be different size. This also again falls in line with the Introduction which may be of normal size or voluminous sizes etc. Ākṣiptikā is of particular use. It helps the listener to identify the rāga immediately. Cleverness does not rest in giving the twisted picture in the ākṣiptikā but in giving the true picture straight away. Ākṣiptikā reaches all the region of exposition of rāgas.

#### (2) Rāgavardhani :

It is the body of the ālāpana. It is here that the rāga vistāra is taken in true colours. A rāgavardhani is taken in four stages -- prathama, dvītiya, trītiya, caturtha. The first three stages of rāgavardhani are almost the localised region of the exposition of rāgas in three octaves madhya, mandra, tāra. No doubt this applies particularly to rāgas allowing such suitable treatment. Further the relative degrees of speed or tempo is well illustrated in the first three stages of rāgavardhani. The fourth one is comprehensive and all embracing

in character. In this sense the rāga is taken in so to say the first tempo in all the three octaves put together.

The prathama rāgavardhani deals mainly with mandra sthāyi. The start is made on the madhyama sthāyi and the development is mandra sthāyi with of course occasional flights. One must do full justice in the mandra sthāyi in prathama rāgavardhani. The mandra sthāyi must and should be clearly negotiated. Just two or three decades ago it was usual practice for the vidvāns to select such a suitable pitch or sruti in which he will be able to pitch upon mandra sthāyi sadja and held there for some time. To do full justice in mandra sthāyi is comparatively more difficult than singing in madhyama and tāra sthāyi. That is why the practice in mandra sthāyi is insisted upon. If adequate practice is done in the mandra sthāyi the voice will be easily negotiable in the other octaves. In prathama rāgavardhani the sañcāras will mostly be in caukakāla. There may be occasional flights in madhyama and druta kālas.

#### Dvītiya rāgavardhani :

In dvītiya rāgavardhani the ālāpana is started on the madhya sthāyi sadja but here the sañcāras are confined for most part to the madhya sthāyi. Of course occasional flights in the other octaves are permissible. Here also the svaras are taken in the ārōhana-krama one by one. The dvītiya rāgavardhani is characterised by more of viśeṣa and rañjaka sañcāras in addition to the sañcāras which are common place.

In this connection it is worth while remembering that there are two schools of thought in developing rāga. According to one school the svaras are taken in ārōhana krama one after another for elaboration while according to the other school, the svaras are taken in the āvāhanakrama. The vocalist for the most part adopt the former procedure while the nāgasvara vidvāns adopt both.

The trītiya rāgavardhani confines itself almost to the tāra sthāyi. One may occasionally intersperse the ālāpana with some flights in madhya region.



The caturtha or final rāgavardhani gives a full sweeping account of the rāga in all the three registers but mostly in madhyama and druta kalas. Some times it may however happen that the four rāgavardhani stages may be blended into two. Each rāgavardhani should be marked by a striking conclusion (or) muktāyī called vidārī.

**Sthāyī:** The next stage of development of rāga ālāpana known as sthāyī, is of two kinds -- ārōhana sthāyī and āvarōhana sthāyī. In ārōhana sthāyī the sthāyī svaras are in the ārōhana krama. But the sañcāras themselves beginning with each sthāyī svaras progress downwards, in other words, the higher note touches in each sthāyī sañcāra, the sthāyī svara itself.

Sthāyī means in the outset stopping on one note. In developing sthāyī ālāpana, we pitch upon only one particular note and make start on it. We do sañcāras in the ārōhana krama or the āvarōhana krama as the case may be and finally stop on the particular note.

In the āvarōhana, sthāyī svaras are in the āvarōhana krama but the sañcāras themselves progress upwards. The lowest note touched in this case being the sthāyī svara itself. In this connection it is worth studying the Bhalavi Svarajati of Śyāma Śāstrī beginning with the words "Kāmākṣi". The grahasvaras of the carāṇas are in the ārōhana krama.

The āvarōhana sthāyī presents a converse case. The sthāyī svaras are in the āvarōhana krama but the sañcāras progress upwards. The lowest note touched in the case being its own sthāyī svara. In the āvarōhana sthāyī, the sthāyī svaras are taken in the order -- s, n, d, p, m, g, r, s. If we take madhyasthāyī ṣaḍja as the sthāyī svara, the sañcāras will go up to the tāra sthāyī ṣaḍja and finally finish on madhya sthāyī ṣaḍja. If the mandra sthāyī niṣāda is taken, in which case the sañcāras go up to madhya sthāyī niṣāda so on and so forth. Thus it will be seen that the sthāyī svaras are in āvarōhana krama but the sañcāras shoot upwards.

In resorting to the sthāyī krama of rāga ālāpana, care should be taken to select only such notes in the rāga as would provide suitable

halts in the rāga. Not all the svaras can be taken as a matter of routine treatment for the sthāyī krama of the rāga ālāpana. For example in Tōḍī the svaras ṣaḍja, madhyama and pañcama alone, the strong and stable notes provide suitable and appropriate halting places. These svaras alone deserve to be taken for sthāyī treatment. The ārōhana and āvarōhana sthāyīs can be successfully negotiated during the course of an ālāpana only by such proficient musician as are bestowed with not only rich voice having a wide range over three octaves but also a good deal of manōdharma.

## (ii) Madhyamakāla or Tāna

Usually when an elaborate ālāpana is taken as a prelude to a pallavī it must be followed by atleast brief rendering of tāna or madhyamakāla. Both the expressions have got the significance of their own. Tāna means permuting and combining evolving prastaras or svara combination. In tāna singing we take or choose one or two or three notes at a time and explore all the possible combinations out of them and then go on adding one note after the other. This aspect of rendering is characterised by madhyakāla or medium tempo. Hence the name madhyamakāla for this branch of manodharma exposition. Madhyamakāla or tāna rendering have definitely a perceptible rhythm can be measured out into regular tāla āvartas. In this connection it must be noted that there is also the sampradaya or tradition or convention of musicians reckoning adi tāla while singing tāna or some times the mridaṅgam also provides rhythmical accompaniment to the singing. A tāna need not necessarily be put to adi tāla and adi tāla alone. The sarvalaghu or the uniform flow of any fixed number of units is all that matters. The sarvalaghu is applicable to any tāla. When such being the case while singing tāna one can manipulate or reckon any tāla.

If in a tāna varṇa the colā letters and the libretto or sahitya are taken away and the composition is just hummed it will present an ideal tāna in that rāga in which the varṇa is composed. The characteristic tempo of tāna varṇa is for this reason in madhyamakāla. There is also a sampradāya to start the tāna exposition in cauka or vilambita kāla and follow it up on the other relative degrees of speed. Tāna in druta kāla is known as "Ghanam". Some different varieties of tāna have

been mentioned in some recent works of the later half of the 19th cent.

### Pallavi

Pallavi is a branch of exposition of manōdharmasāṅgīta. The performer's creative talent and his thorough mastery over rhythm are all put to the highest order of perfection here in this branch. The singing of pallavi does not in any way confine itself to the mere reproduction of a pallavi set with the help of a few chosen words and cast in a particular tāla however much complicated and complex in character it may be. As prelude to the great action i.e., before the commencement of singing the pallavi proper any musician will do well to start with an ālāpāna of the rāga in which the pallavi is to be rendered. The ālāpāna should not be crisp but fairly elaborate that should invariably be followed up with tāna or madhyama kāla. Only then comes the item of pallavi singing. So it is evident that even before taking up the pallavi proper one is expected almost necessarily to show up creative talent. The singing of the pallavi involves not only the intiation part but also doing full justice not only to the sāhitya prastāra and svara kalpana but also presenting a full detailed rhythmical ramification of the pallavi. The very term pallavi is split into three component syllables "pa-la-vi". The "pa" stands for pada and "la" standing for laya and "vi" for vinyasa. Both the pada and laya are put to vinyasa in the singing of pallavi. In singing a pallavi, revelling in sāhitya prastāra is as much as important duty as is revelling in the tāla aspect. The singing of the pallavi in the anulōma, pratilōma and vilōma stages definitely consists of the aspect of the laya vinyāsa of the pallavi. Really speaking, one can be said to be adept in pallavi singing, one can be said to be adept in pallavi singing only when he can do an equal measure of justice in putting the pada, laya to the highest order of vinyāsa. High standard of niraval or sāhitya prastāra lacking the same adequate standard of developing svara kalpana with all the rhythmical complexities is definitely insufficient in doing full justice to the pallavi item.

Similarly it is not enough if one is able to weave svara kalpana of the highest order or standard but not well up in singing the sāhitya prastāra during the course of singing the pallavi, does not amount to having done full justice to the item. There is always a difference in standard in singing sāhitya prastāra and svara kalpana to any chosen

theme, in a kṛti. A higher standard of performance of both niraval and svara kalpana is definitely expected during the course of singing a pallavi. Thus it becomes evident that a real adept in singing pallavi is only one who in a position to employ his creative powers in the different branches of exposition of manōdharmasāṅgīta to an equal degree of standard praise worthy. But it is also said that a master of pallavi singing need not be so much proficient in the other branches of exposition. This can hardly be reconciled. But one thing is possible. A person having rich powers of originality need not necessarily be a thorough master of rhythm and such a person can hardly be an expert in singing pallavi.

At the same time an expert in pallavi singing though possessing certain imagination of different order in all the different branches of exposition of manōdharmasāṅgīta and also perfect mastery over rhythm may not appeal to large and mixed audience. Somehow it has become a curse in the field of music that a pallavi expert is always looked down upon as a man with a bundle of highly thought provoking and mathematical calculations of rhythmic pattern and it is said that he does not appeal to a large gathering. That is not in any way the fault of the exposition of pallavi, but the manner of exposition. To sum up it may be concluded, the pallavi is one branch of exposition of manōdharmasāṅgīta and is comprehensive in nature including and involving with in its fold of fairly good degree of standard of exposition of the different branches of manodharma sāṅgīta.

The art of pallavi exposition is hinted at in a vague manner in the "Sāṅgīta Ratnākara" of Śārngadeva in 13th century A.D. Śārngadeva mentions two kinds of ālapatis - Rāga ālapti and rūpaka ālapti. The rūpaka ālapti consists in giving an exposition of the chosen rāga with the help of some chosen words set to a particular tāla. The ālapti itself is put into a definite concrete form that is the meaning. The rūpaka ālapti itself is put into a definite concrete form that is the meaning. The rūpaka ālapti has blossomed into the art of niraval. In singing a pallavi too the main part of the work consists in giving a detailed exposition of the rāga through the effective medium of sāhitya prastāra, or niraval. Attempting anulōma and pratilōma and svara elation with all its aspect of rhythm are the other highlights of pallavi singing. The art of singing pallavi attained its full development only in the 18th century A.D. The tāna varṇa

Margadarśī Paccimiriāṁ Ādiappayya is the foremost to perfect different branches of exposition of manōdharma saṅgīta. It may incidentally be noted that the rāga ālāpana is the earliest. Non rhythmical music always precedes rhythmical though the latter also is reported to be as old as man when man danced with ecstasy, rhythm came into South Indian musical concerts and contributes greatly to its academic value.

Of late it has become a fashion to load a music concert with a quick flow succession of a number of items one after another. We hardly come across full justice being done to the singing of rāga-tāna-pallavī in modern music concerts. The singing of pallavī has almost come to be restricted to rare demonstrative facts of performer. No doubt experts are there in plenty. The nāgasvaram performers have not yet completely given up giving due regard and honour to this master branch of manōdharma. Our previous generations have handed down to us great experts of this branch of exposition. Pallavī Gopalayyar of former half of 18th century, Pallavī Seshayyar of 19th century, Mahā Vaidyanātha Ayyar, Paṭnam Subrahmanya Ayyar, Ghaham Kṛṣṇayyar of the latter part of the 19th century and some musicians of the second quarter are some instances.

The pallavī consists of two divisions-- prathamāṅga and dvitīyāṅga. The dividing point is called pada garbham. At this point there is a pause or viśrānti. Usually in pallavī set in ādi or khaṇḍa jāti tripuṭa tāla, mīśra tripuṭa the padagarbham coincides with the beat (ghāta) of the first drutam. Here it must be remembered that the pada garbham or arudi may conveniently be located as to fall on any beat in accordance with the starting point or the graha of pallavī. For instance it is not unusual in a pallavī set in tripuṭa tāla (mīśrajāti) the graha or starting point shifted to the viśarjita of the second druta or even earlier. Some times prathamāṅga and dvitīyāṅga are equal in length. But it is never possible to maintain the uniformity in magnitude in between the prathamāṅga and dvitīyāṅga. It is obvious that viśrānti takes away some portions of the duration. In some pallavī dvitīyāṅgals significantly short. Further in a pallavī set to a fairly long time measures like saṅkīrṇajāti dhruva tāla having 29 akṣarakālas, the commencement or starting point of the pallavī must be fixed in such a manner as to maintain normal balance in length between the

prathamāṅga and dvitīyāṅga. The padagarbha or the arudi may fall on or coincide with any gātha in the tāla in accordance with the commencing point of the pallavī for reasons mentioned above.

In this connection it will be interesting to note that of the different time measures as caturaśrajāti tripuṭa tāla (i.e., ādi tāla), it is equally divisible into two exact halves. In no other time measure such a thing looks possible. Here the division of the tāla into two exact halves does not merely mark the division of the akṣaras or the duration of the tāla but its constituent aṅgas. The ādi tāla is divisible in two parts coinciding with the division of the akṣarakāla duration also. If we take a mīśrajāti maṭya tāla it has sixteen akṣaras. The 8th akṣarakāla of the tāla will not mark the division of the tāla into two parts. It can be merely be reckoned as the midpoint in the tāla.

The sāhitya or a pallavī should at the outset be full in meaning. Unfinished or half sentences should not be chosen as sāhityas for pallavī. The sāhitya may be sacred or secular. Invocation to a deity being sacred in character, the sāhitya may further be in praise of art and learning or a musical luminary.

From the point of view the ideas contained in the sāhityas of pallavī, the following points may be noted.

1. The sāhitya may be purely devotion. e.g., "Gāṇalōla Karuṇālavāla".
2. It may be amorous (śṛṅgāra) e.g., "Trigijūḍarā O lalanāmaṇi."
3. The sāhityas may be humorous e.g., "Aṅgaṅgaral ōratillē oru vaṇḍu gir gir enṛu kattudē." The sāhityas may be satirical -- "Nakkavinayamu cēsēvāriki ekkuvā varlyada sadarina".
4. Rāgamudrā pallavī --
5. "Sāṅkarābharana vōni ninnu cāla nammitirā."
6. Śolkattu pallavī contains jatis and tāla mnemonics -- "Taddiml tadimyani sadāsivudadane".
7. Yati pallavī -- "pagavāru bodhiñciro, sāmi pagavāru bodhiñciro, nā sāmi pagavāru bodhiñciro, erā nā sāmi pagavāru bodhiñciro."
8. Svarākāra -- Sarlga pāga loccano sadāpāga loccano.

### Varities of pallavī :

From the point of view musical construction pallavīs may be of the following type.

#### Caukakāla pallavī :

Caukakāla pallavīs are of two kinds -- dvikala pallavī and catushkala pallavī. Catushkala and Aṣṭakala and pallavīs are difinitely caukakāla pallavīs. Some dvikala pallavīs will admit of being rendered in vilamba kāla or cauka. The pallavīs in dvikāla cauka may there be reckoned as both cauka and madhyamakāla.

Madhyamakāla pallavīs : Where as there is full possiblity of taking cauka kāla pallavī through all the stages of anulōma, pratilōma, vilōma expositions are the same is not the case with madhyamakāla pallavīs. In madhyamakāla pallavīs the pallavī can be rendered immediately in the higher degrees of speed and in lower degree of speed retaining the total unchanged. Of course in the case of a dvikala pallavī there is the possibility of taking the pallavi in ekakāla and then singing or playing in relative lower degree of speed. Here the sāhitya alone will be sung in the relative lower degree of speed and the tāla will remain ekakāla cauka. This is strictly speaking vilōma.

#### Stages of exposition :

Enunciation of the pallavī consists in the reproduction of a pallavī a number of times by the principal performer so that it would give ample opportunity for not only the accompanist but also the members of the audience to grasp the pallavī precisely. Then only the accompanist will be in a position to do better, justice to the pallavī rendered and audience would be in a position to enjoy the pallavī better. Even in the case of a also stringed instrumental concert the kaccēri dharma requires that the performer should sing the pallavī at least for three or four times so that audience may with the help of the sāhitya can grasp and appreciate it better.

#### Saṅgatis :

The presentation of the pallavī with its saṅgatis of variation constitutes the second stage. These variation may be rendered in parts at the commencing word of the pallavī or in the middle or at the

conclusion. Care must be taken to see that it does not lead to a regular niraval of the chosen them which is entirely different stage of exposition.

#### Niraval (or) Prastāra :

Śaṅgadeva mentions one rūpaka ālapti that consists of an ālāpana being attempted with the help of some chosen words set into a particular Dhātu. Ālāpana is this given here in a definite and complete concrete form. No doubt that this rūpaka ālapti later on blossomed into what we now known as niraval or sāhitya prastāra. The word niraval is tamizh and it literally means filling up of the expression. Sāhitya prastāra looks appropriate. A chosen theme is taken and sāhitya prastāra is attempted which means bringing out the subtle bhavas hidden in the sāhitya. This is done with the help of saṅgīta or pure music.

When we do in singing niraval or sāhitya prastāra consists of not only elaborating the theme of sāhitya but also the musical setting. So niraval is virtually speaking both saṅgīta and sāhitya prastāra. It is at best musical commentary or the saṅgīta vyākhyāna. Aesthetic beauty must be preserved in selecting theme for developing niraval. The sāhitya chosen must be a full finished sentence. Incomplete sentences and half finished sentences should not be chosen for niraval. Not only that, the chosen word must be sweet sounding and thought provoking and highly meaningful too. Words like "Mattiguṇḍa kaṇṭe hīnamaina" should be avoided. On the other hand phrases like "sāma gāna vlnōdin" In "Sarōjadalanētri" of Śyāmā Śāstri and "Tanuvucē vandana" in "Pakkala nilabaḍi" in Kharaharapriya of Tyāgarāja are apt places for developing niraval.

Further, theme chosen for developing niraval must be such, that they provide suitable and appropriate halts in that rāga. There is a sequence of developing of niraval to a chosen theme. The fundamental theme must be settled just before entering into the niraval proper. To start with, the niraval to a theme should be bhāvapradhāna set in vilamba kāla with few saṅgatis interspersed with madhyamakāla. And then the second stage of development must be in the fundamental tempo or speed of the composition. Then only the niraval must be taken in the madhyamakāla. Not only that, the development of the

tāna must also be well maintained. The different stages of tāna must have as their pivots only such svaras as are prolongable and provide suitable and appropriate halts in that rāga.

Niraval is literally filling up blank portions of the pallavī theme, with fresh appropriate music. The pallavī here is presented in new melodic modes. The rhythmical setting is kept intact. In caukakāla pallavīs four stages of exposition of niraval are possible while in dvikāla pallavīs rendered in some what caukakāla, three stages of expositions are possible.

In pallavīs predominantly madhyamakāla type only two stages are possible. In doing sāhitya prastāra in a pallavī the chief factor consists only in elaborating the musical setting and not in bringing out the latent shades hidden in the meaning of the sāhitya. After all in a pallavī the sāhitya plays not much of a significant role. The niraval must be at the outset laid down in such a manner that the presentation of the bhāva is quite patent at the very first rendering. In the second stage of exposition it is taken in the exact degree of speed in which the pallavī has been set and then only the third stage the niraval must be done in madhyamakāla. While doing niraval or sāhitya prastāra care must be taken as far as possible to see that the sāhitya akṣaras fill in the appropriate places as how the pallavī has been designed.

#### Anulōma and pratilōma :

Anulōma -- Important stages of exposition of singing pallavī consists in singing anulōma and pratilōma of the pallavī. This is really speaking the laya- vinyāsa of pallavī. A student of music gets familiar with what is called anulōma even while the first svara exercise is taught to him in three relative degrees of speed-prathama, dvitīya, tritīya kālas. Anulōma consists in keeping the tāla constant and singing the pallavī in the first, second and third degrees of speed. Consequently the pallavī will be heard once in prathamakāla, twice in dvitīya kāla and four times in tritīya kāla within the space of original period of duration. Only in the caukakāla pallavīs a full fledged anulōma is possible i.e., the pallavī can be taken just in the immediately higher speed or tempo.

Pratilōma -- Just as in the anulōma we keep tāla constant and sing the pallavī in 1, 2, 3, kālas, in the same way in pratilōma the

pallavī is kept constant and the tāla is taken in pratama, dvitīya, tritīya kālas. This is thus the converse of the anulōma. Generally in ādi tāla pallavīs, while singing the pratilōma the padagarbha will coincide with the laghu gātha and it will divide the pallavī and the tāla āvartas into two halves. But the graha will be found to be shifted from place to place.

The pratilōma is interpreted in another manner. A catuṣkāla pallavī is taken and after singing the anulōma i.e., after taking the pallavī in 1, 2, 3, kālas, the tāla is reckoned in ekakāla cauka and the pallavī is rendered in ēka, dvikāla, catuṣkāla keeping the tāla constant. This is also taken as pratilōma by some. But some would like to take it as vilōma.

#### (iii) Svarakalpana :

After rendering the anulōma and pratilōma of the pallavī theme, the svarakalpana is taken up. It is also known as kalpanāsvara.

Svarakalpana, literally means, rendering svaras out of imagination or rendering svaras extempore. This involves singing of svara passages, i.e., passages built up of sa, ri, ga syllables. The syllables should be sung adapted suitably to the raga in which the pallavī is rendered. Svarakalpana is sung to kṛtis also.

The theme of the pallavī is sung upto the arudi portion or upto a suitable place earlier than that. Then a passage of svaras, is rendered till the place of the eduppu of the theme is reached one can render svaras for a duration on more āvarta of a multiple number of āvartas before taking up the pallavī theme. There are many points to be observed in the sing of svara kalpana.

The svaras should be sung in such a way that the melodic line thus woven should be expressive of the rāga. In this aspect, practice of rendering tāna varṇas and svarajatis will provide good training for svarakalpana performance.

The svaras should be rendered first in the same tempo or kāla in which the theme is. If the basic tempo is vilamba then svaras could be sung in madhyamakāla also. However, if the theme itself is in

madhyamakāla then singing svaras in a lower speed does not sound beautiful. It would be more appropriate to sing svaras in madhyamakāla alone. e.g., singing svaras for the madhyamakāla sāhitya "Karāmbuja" in Vātāpiganapatim.

Svaras are rendered in several rounds. To start with svaras are sung for the duration of a part of an āvarta. After each round the theme is taken up. The duration of each successive round is gradually increased. This procedure is followed for svarakalpana in vilāmbakāla and madhyamakāla as well.

In each round of svara the aim must be to weave a melodically complete picture within the duration of that round. Svaras must be combined to form phrases conforming to the rāga. The phrases must in turn be arranged in a sequence to form a full melodic structure. The melodic line should be interspersed with alankara or decorative patterns like janta and other varieties.

In some rounds before coming back to the eḍuppu some times one may employ a muktaṭṭpu. Muktaṭṭpu can be of many kinds. The common type is the one where a participar pattern is repeated thrice.

e.g. g r s d p - r s d p g - p g r s r

The svara on which a round concludes, before the eḍuppu is taken, is usually the svara below the one with which the eḍuppu commences. It could also be one above that. It could also be some other svara with which the eḍuppu svara has a melodic relationship.

The three alternatives are illustrated below.

Rāga -- Hindolam Tāla -- Adi kṛti -- "Sāmaja

1)	s . g s n d n n sā . ma ja va ra ga ma	s . . . na . . .	m g s n
2)	-do-	-do- s	n d m g
3)	-do-	-do- g	m n d m

### Lesson No. 3

## MUSICAL FORMS FIGURING IN SACRED MUSIC

### 1. Tiruppugazh

Tiruppugazh is a sacred musical form in Tamil in praise of Lord Subrahmanya. The Tiruppugazh hymns were composed by Aruṇagirināthar, a great devotee of Lord Subrahmanya. Aruṇagirināthar lived during the time of Prauda Dēva Mahārāja (1450), the sovereign of Vijayanagaram. It is said that Aruṇagirināthar composed 16000 Tiruppugazh hymns. Presently only about 1350 of them are available. The Tiruppugazh hymns are wellknown for their literary beauty, prosodical beauty, and the breathtaking rhythm and tāla prastāra. Tiruppugazh songs are textured with chandam, and are called Chandappa, and aptly Aruṇagirināthar was hailed as Chandappāvalaperumān (or the unrivalled king of chandam). Chandam is a Tamil word derived from the Sanskrit expression 'chandās'. In Tamil 'chandam' means those metres which bring forth many rhythmic patterns called 'Chandakkuzhippu' with permutation and combination of the twelve basic chandams, such as Tatta, tanda, tayya etc. In the Tiruppugazh songs, we find no less than 1008 chandams being detexterously woven. Besides it is also more pleasing to hear these songs set in the chandam metre.

Apart from the illustrious chandams, the Tiruppugazh has yet another special feature called toṅgal (pendant) at the conclusion of each section. Aruṇagirināthar is the originator of this unique format.

Each Tiruppugazh has its appropriate tāla through the patterns of its Chandakkuzhippu.

e.g., the tiruppugazh -- muttal taru patti tiru nagai

Chandakkuzhippu

6	4	4
tattattana	tatta	tanatana
6	4	4
tattattana	tatta	tanatana



6	4	4
tattattana	tatta	tanatana
tana taana (tongal)		
Muttalttaru	pattit	tlrunagai
Attikkirai	cattic	caravana
Muttikkoru	vittuk	gurupara
Yenavodum		

In the above Tiruppugazh the scheme of phrasing the syllables is 6-4-4-6-4-4-6-4-4. This Tiruppugazh is sung in tisra triputatāla.

Training in singing Tiruppugazh songs secures a good talajñāna. The mixed chandams found in some of the Tiruppugazh songs lend themselves for separating the angas of the tālas and forming new candams. The late Vallimalai Svami, used to sing Tiruppugazh in intricate tālas like Lalita and Saṅkīrṇa Jati Dhruva tāla. The Tiruppugazh songs are the only authoritative 'lakṣyās' for most of the tālas in our system of music, named and unnamed. The original music of the Tiruppugazh is not available and presently, it is sung in improvised tunes.

Kaṇicīpuram Nayanā Pillai was probably the earliest musician to popularise Tiruppugazh on concert platform.

Examples of some famous Tiruppugazh songs in their present tunes :

- |                        |                |                    |
|------------------------|----------------|--------------------|
| 1. Erumayilēri         | - Mōhanam      | - Khaṇḍa cāpu      |
| 2. Nādavindu           | - Kurañji      | - Ādi              |
| 3. Kaittala nīrai kani | - Nāta         | - Ādi              |
| 4. Bhaktiyāl yān       | - Navarōj      | - Ādi              |
| 5. Tullu mada          | - Hamsānandi   | - Tisra Maṭya      |
| 6. Kūrvēl Pazhitta     | - Madhyamāvati | - Ādi Khaṇḍa gatī. |

## 2. Tēvāram

The sacred hymns composed by the Saivaithe Nayanmars - viz. Tiruñāna- sambandar, Tirunāvukkarasar (Appar) and Sundarar, are called the 'Tēvāram' hymns. The word "Tēvāram" conveys two meanings.

Tēvāram - a devotional song and 'Tē- Āram' a garland of a devotional song offered to god.

In ancient Tamil Music, 'Vāram' was a kind of devotional song, with literary beauty and a definite musical structure. It was one of the four types of songs namely mudanaḍi, Vāram, Kūḍai and tītai. References to vāram songs are seen in the Tamil work Silappadikāram. The Tēvāram hymns were composed during 7th, 8th, and 9th Centuries A.D. It was a Saivaithe devotee by the name Nambī Āṇḍār Nambī, who collected all the Tēvāram hymns, with their text and music. The Cōla kings appointed 'Ōduvars' (musicians who sang Tēvāram) in all the Saivaithe temples and thus rendered a great service to the proper preservation of the music of the Tēvāram.

The Tēvāram songs are broadly classified into the two categories namely

- layāṅgam or paṇṇaṅgam
- suddhaṅgam.

Tēvāram songs, which are sung with tāla such as the Tirukkurunṭogal of Appar are examples for Layāṅgam or Paṇṇaṅgam.

Tēvāram songs which are sung without tāla, such as the Tiruttanḍagam of Appar are called Succhaṅgam.

Most of the Tēvāram songs consists of four lines. The aṅgas paliāvi, anupaliāvi, and caraṇa are not found in the Tēvāram songs. The music of the first two lines is repeated in the last two lines. The signature of the composer is found in the last portion of the song. Literary beauties such as Citrakavi, Yamaka and yati are found in the Tēvāram. For example in the Tēvāram hymn 'Uṇṇumal sērvadu' we find the same word 'Meyyinayē' repeated twice conveying two different meanings. This is called yamaka.

Research in the music of the Tēvāram songs has thrown light on the rāgas or paṇs in which the Tēvāram songs were set earlier.

A few examples -

The paṇ (or rāga) Takkēsi corresponds to Kāmbhōji rāga  
Paṇ Sādāri corresponds to the rāga Pantuvarāli.

Examples of a few popular Tēvāram songs :

1. Toḍuḍalya - Paṇ Nattapaḍal (Nāta)  
- Tiruñāna Sambandar
2. Kādalāgi - Paṇ Kausikam (Bhalaravi)  
- Sambandar
3. Talalyē nTvaṇāṅāni- Paṇ Sādāri (Pantuvarāli)  
- Appar.
4. Mādar maḍappidi - Paṇ Mēgharāga Kurañji (Nīlambari)  
- Sambandar.
5. Mīlā aḍimai - Paṇ Senturutti (Madhyamāvatī)  
- Sundarar.

### 3. DIVYA PRABANDHAM

The Tamil pāsūrams or the sacred hymns composed by the Vaiṣṇavaite Āzhvars are called Divya Prabandham. The total number of these pāsūrams are approximately 4000, and hence the name Nāīāyira divya Prabandham. Divya Prabandham was composed during the 7th, 8th and 9th centuries. After the 9th century it became less popular for some time. It was the Vaiṣṇavaite devotee by the name Nathamuni who collected all the 4000 pāsūrams and repopularised them. He also set tunes and abhinaya for the divyaprabandham and popularised them at the temples of Srīraṅgam and Āzhvār Tiruṅgarl. Those who sang the divya prabandham with abhinaya, in these temples were called 'araiyars'. In course of time the music of the divya prabandham was lost. In Srīraṅgam temple the divyaprabandham is only recited with tāla and abhinaya. In all the vaiṣṇavite temples, the divyaprabandham is recited.

The 4000 pāsūrams of the divya prabandham are classified into four groups. The third group of 1000 pāsūrams alone is called 'Iyarpā' which means that these pāsūrams have only to be recited. This clearly shows that the remaining 3000 pāsūrams were set to music and sung.

The first 1000 pāsūrams are called 'Mudal āyiram'. In the mudal āyiram the following hymns of the Ālvars figure.

Periyāzhavār	- Tirupallāṇḍu Periyāzhavār Tirumozhi
Āndāl	- Tiruppavai Nachiyār Tirumozhi.
Kulasēkhara Āzhvār	- Perumāi Tirumozhi
Tirumazhisai Pirān	- Tiru chanda Viruttam
Toṇḍaraḍippōḍi	- Tirumalai Tirupalliyēzhuchi
Tiruppaṇāzhavār	- Amalānadi piran
Madurakavi	- Kaṇṇi nuṇ Sīru tāmbu
The second set of 1000 pāsūrams called 'Iraṇḍām āyiram'	
Tirumaṅgal Āzhvār	- Periya Tirumozhi
	- Tirukuruntaṇḍagam
	- Tiru neḍun taṇḍagam

Iyarpā or the Mūṇrām āyiram

Poygal Āzhvar	- Mudal Tiruvandādi
Bhutatazhvār	- Iraṇḍām Tiruvandādi
Pēyāzhvār	- Mūṇrām Tiruvandādi
Tirumazhisai Pirān	- Nāṅām Tiruvandādi
Nammāzhvār	- Tiru Viruttam
	- Tiru Vāsiriyarm
	- Periya Tiruvandadi
Tirumaṅgal āzhvār	- Tiru vēzhu kurrukkai
	- Sīriya Tirumaḍal
	- Periya Tirumaḍal

Nāṅām āyiram

Nammāzhvār	- Tiruvāymozhi.
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### 4. Tiruppāvai

Tiruppāvai consists of a 30 Tamil pāsūrams which were sung by the Vaiṣṇavaite āzhvār Āndāl, during the Tamil month of Mārgazhi (December - January). Āndāl also known as Gōḍā and Nācciyār, lived in the middle of the 9th Century. She was the adopted daughter of



Periyāzhavār or Viṣṇucittar. She grew up in a silent reverential admiration of Lord Sri Kṛṣṇa, and fall in love with him. Marrying him in all the glories of the bridal ceremony was her only goal and ambition in life. She observed the Katyāyāni Vrata or pāvaiṇonbu. In the Bhāgavatam it is said that the Gōpikās observed this Vrata for the whole of the month of margazhi, and each day composed a pāsūram. These thirty pāsūrams are called Tiruppāvai or the sacred pāval hymns. Each Tiruppāval consists of eight lines, picturing a group of maidens going from house to house and bidding their friends to raise and join them for an early morning bath. Tiruppāval depicts nāyaka-nāyaki bhāva in mystic poetry. With its high philosophical inner meanings the Tiruppāval has a unique place in Tamil Poetry.

Famous musicians like Ariyakudi Rāmanuja Ayyaṅgar and M. L. Vasanthakumārī have set tunes for all the Tiruppāvai songs and have also done commercial recordings of the songs.

A few examples are —

- |    |                 |                  |        |
|----|-----------------|------------------|--------|
| 1. | Mārgazhi Tiṅgal | - Nāṭa           | - āḍi  |
| 2. | Mālō Maṇi vaṇṇa | - Kuntala Varālī | - āḍi  |
| 3. | Orutti Maganāi  | - Behāg          | - āḍi  |
| 4. | Māyanai         | - Śrīrāga        | - āḍi  |
| 5. | Vaṅga Kaḍal     | - Surati         | - cāpu |

## 5. DIVYANĀMA KĪRTANA

Divyanāma-Kīrtana and Utsava-sampradāya-kīrtana are the two categories of Kīrtanās or classical devotional songs which are sung in the bhajana. They are usually in Telugu and Sanskrit. On account of their appealing music, some of these Kīrtanās are also sung in music concerts. Divyanāmakīrtanās are simple devotional songs, which extoll the greatness of the divine names of God. Utsavasampradāyakīrtanas are also simple devotional songs which describe of the various rituals and the various types of worship offered to god during the Bhajana and during special occasions.

Examples : —

Divyanāma Kīrtana - Śrīrāma Jayarāma - Yadukula Kāmbhōji  
- Jhampa-Tyāgarājā

Utsavasampradāya Kīrtana - Sītā Kalyāna vaibhōgame - Kuṛāñji  
- Jhampa - Tyāgarājā

Divyanāma-Kīrtanās are important sacred musical forms. All the illustrious composers such as Margadarsi Seṣa Ayyaṅgar, Sadāśiva Brahmendra, Vijayagōpāla, Ayyāval, Bhadrācalam Rāmadāsa, and Tyāgarājā have composed many divyanāmakīrtanās, and emphasised the greatness of uttering the names of God. Tyāgarājā's divyanāmakīrtanās are very popular and widely sung.

Divyanāmakīrtanās have simple music and a number of caranās. Some times the caranās are also sung to the music of the pallavī. Accordingly divyanāmakīrtanās can be classified as (a) ēka dhātu divyanāmakīrtanās, wherein the pallavī and the caranās have the same music and (b) dvīdhatu divyanāmakīrtanās wherein the music of the caranā-s is different from that of the pallavī.

Examples of ēka dhātu divyanāmakīrtanās : —

- |    |                    |                 |        |           |
|----|--------------------|-----------------|--------|-----------|
| 1. | Vinayamu           | Saurāstram      | Cāpu   | Tyāgarājā |
| 2. | Rāma rāma          | Husēni          | Rūpaka | Tyāgarājā |
| 3. | Paripālaya         | Ritigaula       | Rūpaka | Tyāgarājā |
| 4. | Rāmarāma-nī vāramu | Ananda-bhairavi | Adi    | Tyāgarājā |

Examples of dvīdhatu divyanāmakīrtanās : —

- |    |                       |                     |                                  |
|----|-----------------------|---------------------|----------------------------------|
| 1. | Rāma jōgi             | -Khamās             | -Adi<br>-Bhadrācalam<br>Rāmadāsa |
| 2. | Rāma bhadra<br>rā rā  | -Ananda<br>bhairavi | -Adi<br>-Bhadrācalam<br>Rāmadāsa |
| 3. | Tavadāsōham           | -Punnāgavarālī      | -Adi<br>-Tyāgarājā               |
| 4. | Rāma nāmam<br>bhajare | -Madhyamāvati       | -Adi<br>-Tyāgarājā               |

## LESSON No. 4

### MUSICAL FORMS FIGURING IN DANCE CONCERTS

Forms presently found in the Bharatanāṭyam were systematised by the Tanjāvūr quartette, Ponnayyā, Cinnayyā, Sivānandam and Vaḍivōlu, the disciples of Muttusvāmi Dīkṣitar. The four brothers lived during the eighteenth century, and were attached to the royal Courts of Tanjāvūr, Travāncore and Mysore.

Forms used in the Bharatanāṭyam are as follows :

#### Alāriṭṭu :-

The first item of the Bharata Nāṭyam programme is the Alāriṭṭu. This is an invocation, and is performed only to the rhythmic accompaniment of the Mṛdaṅgam and Tālam, and the rhythmic syllables are also recited. Alāriṭṭu is an example of pure, abstract dance or nṛtta. In the alāriṭṭu the basic and the most important movements or adavus are introduced in a specific method. The rhythmic patterns are select and elemental. In the beginning of the Alāriṭṭu, the rhythmic syllables are recited in the basic speed then gradually the speed is doubled, and quadrupled and finally the basic speed is brought back. Beginning with the standing posture, the dancer gradually changes over to the ardhamaṇḍali posture (with the feet turned side ways and the knees bent side ways) and finally introduces the maṇḍali posture or the sitting posture. The alāriṭṭu ends with a small aḍavu dance cadence. Alāriṭṭu may be called the warming up dance.

#### Jatisvaram :-

Jatisvaram is a form with music and tāla. There is no text sāhitya, but only svarās like the alāriṭṭu, the jatisvaram is also a pure dance or nṛtta composition. The name jatisvaram indicates that the musical structure of the forms is based on the jati patterns or the rhythmic patterns. Usually it consists of the two aṅgās namely pallavī and caranā. The pallavī is usually in basic speed. In the caranās the speed usually speeds up. The pallavī of the jatisvaram is repeated a number of times and the dancer executes different types of rhythmic patterns.

#### Sabdam :-

Sabdam is a song with words in praise of god or the patron. Expression or abhinaya starts only with the sabdam. The abhinaya is simple.

#### Varnam :-

The most important form in Bharatanāṭyam is the padavarnam. It is the most intricate and complex item. It gives maximum scope for the dancer to exhibit her skill in nṛtta and abhinaya. Varnam consists of pallavī, anupallavī, muktāyisvara, caranā and caranā svarās. All the Svarās have sāhitya or text.

In the pallavī itself elaborate cadence or tirmānams are presented. These tirmānams are woven in three degrees of speed. The rhythmic syllables are recited by the naṭṭuvanār and followed on the mṛdaṅgam. The naṭṭuvanār also plays these tirmānams on the tālam and the dancer executes the tirmānam with her ankles.

In the padavarna, the dancer has freedom to improvise expression or abhinaya. Thus it requires a rich literary knowledge and background to improvise abhinaya. The varna takes the major duration of the Bharatanāṭyam recital.

#### Padams :-

After the elaborate varnam, padam comes as a relaxation. Padam, is an interpretative dance of a lyrical passage set to music. It offers endless opportunity for abhinaya. Padams are usually love songs. The dancer portrays herself as the nayikā or heroine, in a state of expectancy of separation or Union. After the padam jāvalis are also performed with abhinaya.

#### Tillānā :-

The dance recital usually concludes with the brisk tillānā. The tillānā is a musical composition set to jatis or rhythmic syllables. It is a gay rhythmic dance and brings out the entire beauty of the dance in a purely abstract manner. The rhythmic structure of the Tillānā is intricate. All the important rhythmic sequences or korvals are presented, and the Tillānā usually becomes faster and faster towards the end.

The Bharatanāṭyam concert usually ends with a ślokaṁ.

## LESSON No. 5 RĀGA LAKṢANĀS

### 1. Tōḍi

Tōḍi is the 8th mēlakartā rāga. It is the second mēla(sṛī) in the second cakra(netra), and is called Hanuma tōḍi.

Arōhana : s r g m p d n ś

Avarōhana : ś n d p m g r s

Along with śadja and pañcama, the svarās suddha-ṛṣabha, sādharāṇagāndhāra, suddhamadhyama, suddhadhalvata and kaisikiniśāda figure in this rāgā. It is a very popular mēla rāgā with well known janya rāgās such as Dhanyāsi, Āhīri, Asāvēri and Punnāga varāli.

Except the madhyama all the other svarās are sung with gamakā. Subtle graces and gamakās find place in this rāgā especially in gandhāra and dhalvata.

Gāndhara, madhyama, dhalvata and niśāda are the important svarās (ragachāya svarās) which bring out the rāgā bhāva. Madhyama and pañcama are the halting svarās in the rāgā ālāpana. Except ṛṣabha all the other svarās are nyāsa svarās.

Compositions start on the svarās sa, ga, ma, pa, da and ni. Janta svara prayōgās like 'gg mm dd', 'mm dd nn'; dātu svara prayōgās such as ngī, nīn, dnd, gmgd, gndm, and pañcama and śadja varja prayōgās like n r n d m, g m d m g r n — are frequently used in the rāgā.

Along with ś n D phrases like śD, iśD are also sung.

A major rāgā affording scope for detailed rāga ālāpana. All the types of compositions like gīta-s varṇās, kṛtis, padams and jāvālīs are represented in this rāgā.

This is a murecchanākāraka mēla rāgā and its ri, ga, ma, dha and ni, when taken as śadja, result in Kalyāni, Harikāmbhōji, Nāṭa bhairavi, Śaṅkarābharaṇam and Kharaharapriyā.

### Saṅcārās:

ṇ Ḍ g r G - m g r s ṇ s Ḍ - ḍ g r G - g m P d n d P M  
- M p d P, d p m G m n d D - d n s i n ś - Ś n g i n n G i  
ś D - n s i n S - p d n d D - g m g d g n d D - d m g m g  
r s Ḍ - ṇ s r ṇ S

### Compositions :

Varna	Era nāpai	ādi	Kottavāsa Venkatarāmayyar
	Kanakāṅgi	āṭa	Pallavi Gōpāla Ayyar
Svara Jati	Rāvē himagiri ādi		Śyāmā Sāstri
Kṛti	Koluva-maragada	ādi	Tyāgarāja
	Emi jēsitē	Misra cāpu	Tyāgarāja
	Kamalāmbikē	Tisra ēka	Muttu. Dīkita

(Kamalāmbā Navārana Kīrtanā)

Ninnē nammi nānu	Misra cāpu	Śyāmā sāstri
Tanigaivalar	Khaṇḍa cāpu	Pāpanāsam Śivan
Tayē yasōda	ādi	Uttukāḍu Venkatasubbayyar

### 2. Kānaḍā

Kānaḍā is a janya of 22nd mēla Kharaharapriyā.

Arōhana : s r g m d n ś

Avarōhana : ś n p m G m r s

Along with śadja and pañcama, catuhsruti-ṛṣabha, sādharāṇa-gāndhāra, suddhamadhyama, catuhsrutidhalvata and kaisiki niśāda are taken by this rāgā.

Ṣaḍava vakra-ṣaḍava rāga. Pañcama is varja in the ārōhaṇa and dhaivata is varja in avarōhaṇa. In the avarōhaṇa Ga is the vakra svarā and ma is the vakrāntya svara.

In the aṭataḷa varṇa 'nera nammiti' there is viśeṣa prayōga r g m P. Prayōgās like 'nd pm G' ; 'śdpm' are also widely sung. Accordingly the avarōhaṇa is sung as sn ś D p m p G m r s by some musicians.

Though an upāṅga rāgā, phrases with kakalinisāda also occur. Ga, dha and ni are jīva svarās. Ri and dha dīrgha svarās. While ~~gāndhāra~~ is rendered oscillating from madhyama, both ṛṣabha and dhaivata are sung as plain svarās. Ri and dha are also halting svarās.

In the rāga ālāpana s r p G and 'n s p' are some of the other viśeṣa sañcārās.

The samvādi prayōgās 'n s R g r s n P' m p D n d p m G' and āhata gamaka prayōgās like 'gm md dn ns' add to the beauty of the rāgā.

A karuṇā rasa rāgā.

The rāgā has sañcārās in the three octaves.

There is not much scope for an elaborate rāga ālāpana. The prayōgā s r m p n p G is also often sung.

Sañcārās :

rp G - gmrS - sn\* dnd - nsRrsrGmrs - nsP - n  
srpG - nddpG - mdsnnpG - gmDd - mdNn-dnŚs -  
nsRSPnsŚrisrṇGmrS - nīsnśdpm - gmm ddnns -  
nīsinśP - nddpGmrs - sdndnsnRs

\* kakali nisada

### Compositions :

Varṇa	Ninnēkōri	ādi	Tiruvotriyūr Tyāgayyar
	Neranammiti	ata	Rāmanathanpuram
			Srīnivāsayaṅgār
Kṛti	Sukhi ewarō	ādi	Tyāgarājā
	Śrīnārada	rūpaka	Tyāgarājā
	Kamalāmbanā	ādi	Karūr Dakṣhināmūrthi
			Śāstri
	Vēṇṇipōndu	rūpaka	Dharmapuri Subbarāyar

### 3. SAHĀNĀ

Sahānā is a janya rāgā derived from the 28th mēlā Harikāmbhōji.

Ārōhaṇa : s r g m p m D n ś

Avarōhaṇa : ś N d p m G m R g r s

Besides ṣaḍja and pañcama, the rāga takes catuhsruti ṛṣabha, antara gāndhāra, suddha madhyama, catuhsruti dhaivata and kaisiki nisāda.

It is a vakra sampūrṇa rāgā. In the ārōhaṇam "pa" is the vakra svarā and the "ma" is the vakrāntya svara. In the avarōhaṇa "ga" and (first) "ri" are vakra svarās (second) "ma" (second) "ga" are vakrāntya svarās.

Ṛṣabha, dhaivata and nisāda are jīva svarās or rāgā chaya svarās. Ṛṣabha and dhaivata halting svarās. Gāndhāra is mostly rendered in a slightly higher svarasthānā. Whereas in the phrase 'r g r s' gāndhāra is slightly flattened and sung.

Jārūs like p ī and n ś P are very characteristic in this rāga. ś d p m - and r g m p d n ś ī N d p m are viśeṣa sañcārās.

Madhyama kūla and trīkūla sañcārās Pdp, Mpm, Gmg, Rgr, Gmg, Mpm, and Rpm, Gmp, Mpd, Pmī add to the beauty of the rāga. It is a trībhayī rāga.

In Muttusvami Dīkṣitar's sampradaya, this raga is regarded as Janya of the 22nd. raga raga Śrīraga (Karaharapriya mēla) raga.

Generally very detailed alapana is not rendered in this raga. Compositions begin on s r p and n.

#### Saṁcārās :

r R rgr - rg m p m G g m R - rg g r s - ṇ s D ṇ d p m D -  
ṇ s R r - gr p m P - rg m p m D d - m d N n s D n d P - m d n s r  
ṇ s D - ṇ s R r r g m p m G m R g r s - ṇ s r N d p m m d n s r g r s N  
n s D - N d P - R R - rg m p d n s N d p m M p D p M m P m G g m r g  
g r s N d p m D n r s ṇ s

#### Compositions :

Lakṣaṇa	Kamsasura	Mathya	Paḍala
gīta			Gurumūrti Śāstri
Varṇa	Karuṇimpa	Ādi	Vīna Kuppayyar
Kṛti	Emanadicēv	Rūpaka	Tyagaraja
	Raghupathē	Rūpaka	Tyagaraja
	Giripal	Ādi	Tyagaraja
	Vandanamu	Ādi	Tyagaraja
	(Prahlada Bhakti Vijayamu)		
	Śrī Kamalam	Triputa	Muttu. Dīk.
	(Kamalamba Navavarṇam)		
Padam	Mēra gadu	Triputa	Kṣētrajña

#### 4. ATHĀNA

Janya of the 29th mēla Dhīra Śaṅkarabharanam.

Ārōhana : s r m p ṇ s

Avarōhana : ṇ n D p m p G r s (sadharaṇa gāndhara)

It is a dvi-anyaśvara bhāsaṅga rāgā. The prayōgās p d n s - p d p s - s d p m - r m r s - are frequently sung in this rāgā. Hence, it is an example of a rāgā, wherein prayōgās are not always sung in conformity to the ārōhana and avarōhana. The svakīya svarā antara gāndhāra is found in only one saṁcārā in the tārasthāyī, being n s ṅ m r s. It is only the anyasvarās sādharāṇa gāndhāra and kalsikī nīśāda which are more frequently sung than the svakīya svarās. Sādharāṇa gāndhāra is rendered as a long kampaṭa svarā in this rāgā.

Viśeṣa saṁcārās are p s D, p r s D, m p r - d p r and s n p.

Sādharāṇa ga, dha, and ni are jīva svarās.

Ri and pa are halting svarās in the rāga ālāpāna.

Compositions start on ri, pa and sa.

#### Saṁcārās :

p G m P - d N p - m p r s n s D D - p d n s m r s n r s n p - d p s n  
R s - ṅ m r s n s D - s D p m p G r s - ṇ s m r m p n m p n s r m r s n  
p D n d P d p m g m p d N P - m p G R s - ṇ s D n s

#### Compositions :

Kṛti	Ilalō prañatārthi	Ādi	Tyāgarājā
	Nārada gānālōla	Rūpaka	Tyāgarājā
	Epāpamu	Misra	
		cāpu	Tyāgarājā
	Elānīdayarādu	Ādi	Tyāgarājā
	Brhaspathē	Triputa	Muttu. Dīk.
	(Navāgrahakṛti)		
	Paramapāvani	Ādi	Annāsāmi Śāstri
Padam	Valaputāla	Misra	
		cāpu	Svātī Tirunāl.

## 5. BILAHARI :

Janya rāgā derived from the 29th mālakartā Dhīra Śaṅkarābharaṇam.

Ārōhana : s r g p d ś

Avarōhana : ś n d p m g r s

Along with śadja and pañcama, this rāgā takes catuḥsrutī ṛṣabha, antara gāndhāra, suddha madhyama, catuḥsrutī dhaivata and kākalinīśhāda.

Ekānyasvara bhāṣāṅga rāgā. The anyasvara kalsakinīśāda figures in the phrases 'p d n p d p' and 'p d n p'.

Aduva sampurna rāgā. In the ārōhana, ma and ni are varja.

Pa and ri are nyāsa svarās.

'R g s' 's n p' 'r g d p' - are viśēṣa sañcārās.

This rāgā figures in gēya nātakās and dance-dramas.

The graha svarās are sa, ga and pa.

## Sañcārās :

g p m g r s n d - s r g P - g d P m g r g R

g p D d p m g R - r g p d P m g r g s

r g p d P m g R - g p d Ś ś n n d D Ś

d r ś p d n\* P - d ś R i

ś r g p m g r s n d - d g R ś n d r ś n

d p d P m g R - p m g r s - s n n d D s

## Compositions :

Jatisvara	S r G P	Ādi	-----
Vārṇa	Intacauka	Ādi	Vīna Kuppayyar
Kṛti	Nāṭyādhāra	Ādi	Tyāgarājā
	Dorakuṇā	Ādi	Tyāgarājā
	Kanugontini	Ādi	Tyāgarājā
	Tolijanma	Jhampa	Tyāgarājā
	Kāmākshi	Jhampa	Muttu.Dik.
	Parkīra	Koṇpu	Patnam
			Subrahmanya Ayyar
Jāvālī	Pāṛipōvalerā	Rūpaka	Pattābhi rāmayyā.

## Lesson No. 6 RAGA LAKSANAS (Contd.)

### 1. SAVERI

Sāveri is the janya of the 15th mēla Māyamaḷavagauḷa.

Ārōhaṇa : s r m p d s

Avarōhaṇa : s n d p m g r s

Besides śaḍja and pañcama, this rāga takes place suddha-rṣabha, antara-gāndhāra, suddha-madhyama, suddha-dhaivata and kākali nīśāda.

It is an auduva sampūrṇa rāga.

Ri, ma, dha, and ni are rāga-chāyā svarās.

Pa and dha are the nyāsa svarās.

Viśeṣa sañcārās are 's r g s R', 'p d n p D', 'n d m-g r' and 'd n m d S'. The prayōgās s r M - r m d - m d R add to the beauty of the rāga. In the phrases s r g s R and p d n p D the svarās antara gāndhāra and kākali nīśāda are slightly flattened and rendered. In the music treatise 'Mōladhikāralakṣaṇa' (18th Century) these flattened svarās are called prati antara gāndhāra and prati kākali nīśāda.

Rṣabha and dhaivata are kampita svarās, and also rendered slightly flat. The graha svarās are sa ga ri and pa da.

To an extent, detailed ālāpāna can be done.

It is a rāgā full of subtle gamakās.

#### Sañcārās "

s r g s R - r g r ṇ ḍ D - R R m p d m g r R - s r m P p  
p m D D - d m g r m p d n D - m d S n d D - r s R - ś r ḡ s R  
- p d n d D - ḡ r ṇ d - m d r n d m - d m g r s D - s r M r m  
D m d R, ṇ d p m g R R ṇ ḍ S

### Compositions :

Gīta	Jānakasuta	Rūpaka -----	
Vārṇa	Sarasuda	Ādi	Kottavāsal Venkaṭarāmayyar
Kṛti	Daridāpūlōka	Ādi	Tyāgarājā
	Rāma baṇa	Ādi	Tyāgarājā
	Kulamu phalamu Rūpaka	Tyāgarājā	
	(Divyanāma kītana)		
	Śrī Rājagōpālā	Ādi	Muttu. Dīk.
	Durusugā	Ādi	Syāmā Sāstri
Padam	Telisēnura	Rūpaka	Venkaṭagirivaru
Jāvālī	Mutta vaddura	Ādi	Cinnayyā

### 2. RITIGAULA

Ritigauḷa is the janya of the 22nd. mēla Kharaharapriyā. Earlier it had been considered a janyā of the 20th. mēla Natabhalravi.

Ārōhaṇa : s g r g m n d m n n s

Avarōhaṇa : s n d m g m p m g r s

Along with śaḍja and pañcama, catuhsruti rṣabha, sādharāṇagāndhāra, suddhamadhyama, catuhsruti dhaivata and kalsikī nīśāda are taken. The anyasvarā suddha dhaivata figures in a very few sañcārās like 'g m d p m g r s' and 'p d d m'. It is a ēkānyasvarā-bhāṣāṅga rāgā.

It is a śaḍava-sampūrṇa, Ubhaya-vakrarāgā. Pa is varja in the ārōhaṇa. In the ārōhaṇa, two svarās are vakra, and in the avarōhaṇa, one svarā is vakra.

Ga, ma and ni are the jīva svarās.

Ālāpāna cannot be rendered very elaborately in this rāgā.

Madhyama is the nyāsa svarā.

Eventhough the avarōhana runs as 's n d m', it is appropriate to sing to avarōhana as 's n p' in the mandra sthayi.

Viśēsa sañcārās are n d n ś and r g s.

It is a rakti rāgā and can be sung in the three sthāyis.

The graha svarās are sa, ga, pa and ni.

This rāgā belongs to the second set of five ghana rāgās.

#### Sañcārās :

sgrgM - gmndM - gmpmgrG pmgrGs - sṇṇ  
p - nsngrG gmNN - nnśndM - mnnSś - nśgṛṅs - n  
śgṛG - pṁgṛṅs nśgṛṅs ndm - gmnnS - sndM gmp  
mgrS - nsṇpnṇsṇgrGs

#### Compositions :

Varṇa	Vanajākṣā	Aṭa	Vīna Kuppayyar
Kṛti	Rāgaratna	Rūpaka	Tyāgarājā
	Dvaitamu	Ādi	Tyāgarājā
	Cērarāva dēmlrā	Ādi	Tyāgarājā
	Nannu vidaci	Misra	
		cāpu	Tyāgarājā
		(Prah. Bhak. vijayam)	
	Śrī nilōtpala	Rūpaka	Muttu.Dik.
	Janani ninu vīna	Misra	
		cāpu	Subbrāya Sāstri

#### 3. SURATI :

Janya of tho 28th. mōla Harikāmbhōji.

Ārōhana : a r m p n ś

Avarōhana : ā nd p m g p m R a

Apart from ṣaḍja and pañcama, this rāga takes catuhsrutī ṛṣbha, antaragāndhāra, suddhamadhyama, catuhsrutī dhalvata and kaisiki nīśāda.

It is an auduva, vakra, sampūrṇa rāgā. Some musicians sing the ārōhana as s r m p - n d n ś.

Viśēsa sañcārās are -- m p r ś - m p ś - m g - r s - m g s - r m s and p n m.

Ri, ma and ni are rāga chāyā svarās.

Pañcama is the nyāsa svarā in the rāga ālāpāna.

Graha svarās and ri, ma, pa and ni.

Both gāndhāra and dhalvata are slightly sharpened and sung. In the prayōgas, r m p N N and M M m g p m R, the svarās ni and ma are rendered as dīrgha svarās. They are also repeated a number of times.

This rāga does not give much for a very elaborate ālāpāna.

It is an auspicious rāga and concerts are often concluded with a few phrases from this rāga. Maṅgalams are composed in this rāgā.

The rāgā finds place in the gēya nātakās and dance-dramas.

#### Sañcārās :

r m p m N d p - m g p m R - r m s r s - r m p n d n ś - n d  
ś - n d ś n d p - p n M p s n ś - n d n ś i n d - n ś R i - n ś i M g  
p i n R i - ś i s - N i s n d P - r m p i s n d s n d P - m p d M g -  
p m R - r m s - r m p m N d P - m g p m R - r m s r s - s s ṇ ḍ  
N S

#### Compositions :

Varṇa	Entō prōma	Ādi	Vīna Kuppayyar
Kṛti	Gitārthamu	Ādi	Tyāgarājā



	Bhajana parula	Rūpaka	Tyāgarājā
	Rāmachandra	Ādi	Tyāgarājā
(Navagraha -kṛti		Tisra	
Āṅgaraka )		ēka	
Sādaramava	Ādi	Svātī Tirunāl	
Padam	Inikranicena	Tripuṭa	Kṣētrajña
Jāvall	Marlyāda	Paṭnam	
	teliyaganē	Rūpaka	Subrahmanya ayyar

#### 4. KALYĀNI

It is the 65th. mēlakartā rāgā -- 5th. mēla (ma) in the 11th cakra (rudra).

Ārōhaṇa : s r g m p d n s

Avarōhaṇa : s n d p m g r s

Apart from ṣaḍja and pañcama, this rāgā takes catuhsrutī-ṣabha, antara-gāndhāra, prati-madhyama, catuhsrutī-dhaivata and kakali-nisāda.

It is a well known prati-madhyama rāgā.

Ga, ma, dha and ni are rāga chāyā svarās.

Ga and pa are nyāsa svarās.

Both ṣabha and dhaivata are slightly sharpened and sung.

It is a tristhāyī rāgā.

It is a murcchanākāraka mēla-rāgā. Its ri, ga, pa, dha and ni when taken as ṣaḍja, in the process of graha-bhēda result in Harikāmbhōjī, Natabhairavi, Śaṅkarābharaṇam, Kharaharapriyā and Tōḍi respectively.

Prayōgas without ṣaḍja and pañcama such as 'n d m g r n' and 'g m d n r n d m' occur.

Viśēṣa sañcārās aare g d P m G r s, and n d s n.

Dhātu svarā prayōgās like m g p m d p n d, and pratyāhata gamakā prayōgās such as s n d d p m, add to the beauty of this rāgā.

In ancient Tamiz music, the scale corresponding to this rāgā was known as Paḍumalaipalai and in Hindusthani music, it is called Yaman.

Sañcārās :

g d P m G r s R - G n d m g r - d m g r m g r s n d - n s r G r  
G M P - p m d p p m m g M - p d n P d n S - n d g r m G r s n d -  
n p d n S i n d m g r s - d n r g m d M g r s D n s

Compositions :

Gīta	Kamalaajāḍala	Tripuṭa	-----
Vaṇa	Vanaajāṣirō	Ādi	Rāmanathapuram Śrīn. ayyaṅgar
Vaṇa	Vanaajāṣi	Āṭa	Pallavi Gōpala Ayyar
Kṛti	Nidhi cāla sukhamā	Misra cāpu	Tyāgarājā
	Etāvunarā	Ādi	Tyāgarājā
	Bhajanasēyavē	Rūpaka	Tyāgarājā
	Ammarāvamma	Jhampa	Tyāgarājā
	Vāsudēvayanī (Prahāḍa Bhakti Vijayam)	Ādi	Tyāgarājā
	Kamalāmbām Bhajare	Ādi	Muttu. dīksitar (Kamalāmbā navāvarṇam)
	Himadrisutē	Rūpaka	Śyāmā Sāstri
	Bīrānavarilci	Rūpaka	Śyāmā Sāstri
	N' / nuvināgati	Ādi	Subbarāya Sāstri
	Kantimatim	Rūpaka	Subbarāma Dīksitar
	Niyē mana magizvoḍu	Ādi	Rāmasvāmi Śivan

Padam	Iddari sanduna	Misra cāpu	Kṣētrañña
Jāvali	Entati kulukē	Rūpaka	Dharmapuri Subbarāyar

## 5. KHAMĀS

It is a Janyarāgā of 28th. mēla Harikāmbhōji.

Arōhana : s m g m p d n ś

Avarōhana : ś n d p m g r s

Along with ṣaḍja and pañcama, this rāgā takes catuḥsruti-rṣha, antara-gāndhāra, suddha-madhyama, catuḥsruti-dhaivata and kaisiki-niśāda.

It is an ēkānya svara bhaṣāṅga rāgā. The anyasvara kākali-niśāda figures in the phrases p ś n ś d n p d - n ś R n d. Originally this rāgā was upāṅga. In the jāvalis and later in the kṛti "brōcēvarevarurā" of Mysore Vasudēvacārya, we come across kākali niśāda.

It is a dēśya rāgā.

Ma, dha, and ni are rāgā chāyā svarās.

Graha svarās are sa, ma and pa.

Pa and dha are resting svarās in the rāga ālāpana, Ma, pa and dha are nyāsa svarās.

This rāgā does not give scope for detailed rāga ālāpana.

m n d n P - P d M - g m n d - m g s - ś n / d m P, and s d p are viśēṣa sañcārās.

The Prayōga p d ś is found in the jāvalis.

This rāgā is popularly used in jāvalis and there are about 50 jāvalis in this rāgā.

The 28th. mēla Harikāmbhōji is called Khamāj that in Hindustani music.

**Saṅcārās :**

s m g M n d n p d n ś - s n d P d M g M g m n d - m g s M  
 M n d n p - d n ś n ś - n \* ś n \* ś R N D - d n ś ġ i m ġ i ś - ś n d  
 M - p S D P m g M - n d p m p D p m g r g s

**Compositions :**

Svarā jāti	Sambaśivāyanavē	Ādi	Cinnikṛṣṇa dasa
Kṛti	Sujanaśivānā	Rūpaka	Tyāgarājā
	Sītāpatē	Ādi	Tyāgarājā
	Pāhīmōhana	Rūpaka	Tyāgarājā
	Paramātbhuta malna	Ādi	Mysore Sadāśiva Rāo
	Brōcēvārevarurā	Ādi	Mysore Vāsu dēvācārya
Padam	Teruvil Vāranō (tisra naḍal)	Ādi	Muttuttanḍavar
Jāvali	Apudu manasu	Rūpaka	Paṭṇam Subrahmanyayya
	Marubari	Ādi	Dharmapuri Subbarāyar
	Canarō	Rūpaka	Cinnayyā

## **Lesson No. 7**

**Ability to reproduce in notation the compositions learnt in the ragas prescribed for Ragalaksana.**

**Note : The notation may be learnt from the notation package supplied with audio-cassette lessons.**